

**A SUBJECT-DIDACTICAL ANALYSIS OF THE
MUSIC SYLLABUS (1991) FOR TEACHER
TRAINING COLLEGES IN VENDA**

BY

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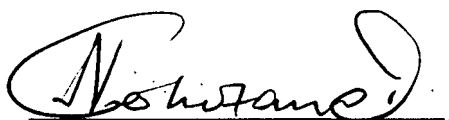
SUPERVISOR: PROF WF SÖHNGE

JANUARY 1995

I declare that

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is my own work and that all the sources that I have used or quoted have
been indicated and acknowledged by means of complete references.

A handwritten signature in cursive script, appearing to read 'N A Nevhutanda', is written over a horizontal line.

N A NEVHUTANDA.

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SUMMARY

South African teacher education is confronted by educational problems of a vast magnitude and complexity. In view of students' needs, society's expectations and improvement of teaching, problems need to be critically investigated.

In order for the subject didactics curriculum to meet these needs and demands, a critical analysis was done of the current music syllabus (1991) for teacher training colleges in Venda. Against the background of the structure and components of didactics, subject didactics in general and of music in particular, criteria were formulated for the analysis. As a result of the analysis deficiencies such as the lack of suitable aims and objectives, content with a Eurocentric emphasis disregarding African music, a lack of teaching methods which could be applied in the classroom, etc., were discovered. In conclusion, recommendations and guidelines were formulated in order to address these problems.

Key terms:

Curriculum, Didactics, Didactic Theories and Principles, Music, Music Education, Micro-teaching, Subject Didactics, Syllabus, Teaching and Learning, Teaching Practice, Teaching Skills, Teacher Training.

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A SUBJECT-DIDACTICAL ANALYSIS OF THE MUSIC SYLLABUS (1991) FOR TEACHER TRAINING COLLEGES IN VENDA

CHAPTER 1

ORIENTATION AND PROBLEM FORMULATION

1.1 ORIENTATION

1.1.1 Teacher training in Venda

In Venda professional teacher training is conducted by the University of Venda and Teacher Training Colleges, as well as by the Ramaano Mmbulaheni In-service Training College. The aim of these institutions with regard to the training of teachers for secondary schools is to enable student-teachers to acquire the necessary knowledge and teaching skills for use in the teaching-learning situation at schools. In order to achieve the above aim, the African National Congress (1992:58) believes that there should be a national core curriculum for all schools in South Africa which reflects the norms and values of a non-racial, non-sexist and democratic society and which is relevant to both the needs of the individuals as well as the social and economic needs of the society. Such a national curriculum must be based on the principles of educative teaching and learning, knowledge about the science of teaching and subject didactics, and critical thinking. It should empower student-teachers to participate in all didactical and subject-didactical aspects. This can best be achieved by a national curriculum which provides a general education based on integrating academic, professional, subject-didactical and vocational skills. This, therefore, requires a single national department

(Venda inclusive) to promote arts (music) and culture (ANC 1992:69-71 - own interpretation). It is in this context that the current educational situation in Venda Teacher Training Colleges requires relevant research that should be focused on both the theoretical as well as the practical occupational training of teachers in order to meet the requirements of the aforementioned school curriculum.

Subject didactics plays a central role in the new context of the broad college curriculum. Owing to the educational developments in the country renewal strategies for teacher education in South Africa and therefore the revision of the teacher education curriculum has come to the fore. One now has a unique opportunity to analyse and improve the subject didactics curriculum for teacher training colleges, since subject didactics as a teacher education component has until now been given a peripheral position in the broad college curriculum for teachers in Venda. This is partly due to the confusion between a subject didactician and a subject specialist without proper didactic training. Through this confusion subject didactics has been relegated to a place of practically no importance in the training of teachers (cf. Maarschalk & McFarlane 1988:11).

Because of the above-mentioned (almost irrelevant) position of subject didactics in the teacher education curriculum, Krüger (Krüger *et al.* 1981:19) comes to the conclusion that students regard their study of pedagogics as meaningless, that they prefer to rely on intuitive knowledge as far as their teaching is concerned and that they are satisfied with a thorough training in the school subjects to be taught. They (students) seem to think that all the would-be teacher requires is (a) a knowledge of his subjects and (b) a

confident attitude. Academic knowledge can be won by study; the confident attitude can be assumed. Pedagogical skills can be acquired, if at all necessary, in the classroom, by watching more experienced teachers work and by using one's common sense. Nothing more is needed (Moore 1977:1). This shows that student-teachers are not aware of the link between theory and practice. The teacher education curriculum should therefore strive to link theory with practice.

1.1.2 Subject didactics for class music - a problem

"Urgent attention must be given to the creation of relevant arts curricula, teacher training, and provision of facilities for the arts within all schools" (ANC 1994:71).

In view of this statement, teacher education in music is currently regarded questionable because neither the curriculum nor specifically the subject didactics of class music is seen to meet the needs of the music-teaching profession or the subject itself. This curriculum consists of the following basic subjects:

- * Education as a professional course for student teachers
- * Subject didactics of music
- * Micro-teaching
- * Teaching practice.

The researcher's personal concern as a music teacher (lecturer) at the Makhado Teacher Training College with the deficiencies regarding this curriculum was aroused after careful examination of the curriculum.

The professional training of teachers includes both the theoretical and practical components, as stated before. The first training aspect to which

student-teachers should be exposed is the necessity of providing them with a sound theoretical basis which should meaningfully disclose the reality concerning education as a science. In order to optimise their training, the practical functionalisation of educational knowledge and skills is vital. This means that acquisition of knowledge should be supplemented by the practical application thereof - therefore subject didactics determines the efficiency of the student-teachers in the teaching-learning situation.

The situation at teacher training institutions seems to be the contrary. Student-teachers seem to rely on their theoretical knowledge of a specific subject, neglecting the practical knowledge of teaching that subject. The emphasis is on theoretical knowledge - which disjoins the unity of education and didactics in particular. It would not be far-fetched to say that in the future a student's ability to realise his full potentialities may be very closely linked to his competency in the teaching profession, to his being comfortable with making use of the assistance which the subject didactics can afford him. And the teacher of the future is the student-teacher of today.

In the words of Telfer and Rees (McFarlane 1981:112):

"Only the optimist could visualise an easy balance of practice and theory ... The most commonly expressed reason for the unpopularity of many teacher training courses seems to be variations on the theme of difficulty students experience in relating education to teacher practice."

This statement and the expressed concern raise the following general questions:

- * Is the curriculum for teacher training a balanced and relevant curriculum?
- * If not, could a balanced and relevant curriculum be a solution?
- * If one accepts that the provision of effective teacher training programmes

is problematical (and which describes the current problem); to what extent, if at all, can student-teachers be assisted or taught to bridge the gap between theory and practice in their teaching-learning situation and the profession thereof?

- * What is the structure and role of subject didactics?
- * What should a subject didactics curriculum for class music in teacher training colleges entail in this new educational dispensation?
- * Why compartmentalise subject didactics, teaching practice and micro-teaching as well as the theoretical aspects of teaching?

As the link between theory and practice is mainly to be established via the subject didactics course, the researcher is of the opinion that subject didactics ought to be permitted to infiltrate the college curriculum as a major force. If today's students are to be prepared for teaching the subjects meaningfully and effectively, the focus should be on the following questions:

- * What is the general understanding of the term didactics in relation to education and subject didactics?
- * Does the subject didactics syllabus meet general curricular requirements?
- * Does the mentioned syllabus offer the necessary in-depth didactic insight and information about music education?
- * Is this syllabus relevant to the students?
- * Does the syllabi for micro-teaching and teaching practice satisfy the requirements of the subject didactics music course?

The first group of questions cover the field of teacher training because they refer to the subjects education, subject didactics class music, micro-teaching and teaching practice. The second group of questions narrow down the field mainly to subject didactics. Within the scope offered by a master's

dissertation the researcher decided to work on a subject didactics curriculum approach to find possible answers and solutions to the second group of questions.

1.2 FORMULATION OF THE PROBLEM

In order to try and address these questions this study will focus on *a curricular analysis of the structure and effects of the 1991 Secondary Teacher's Diploma Syllabus for Music in use for teacher education in Venda training colleges and its relation to micro-teaching and teaching practice.*

1.2.1 Hypotheses

After reflection on the problem formulation as unfolded above, the following hypotheses may be formulated:

- * A subject didactics curriculum can be designed to co-ordinate theoretical and practical aspects of teaching.
- * Aspects of teaching may involve academic knowledge of the subject, the science of teaching a specific subject, teaching practice, demonstration lessons and micro-teaching.
- * Subject didactics courses at teacher education level can bridge the gap between theory and practice, thus promoting efficiency and effectiveness amongst student teachers.
- * The didactical-pedagogical theories and principles are basic to all educative teaching and may provide accountable scientific certainty about curriculums, teaching strategies and teaching activities.
- * Music syllabi for student-teachers can be designed so as to equip them with

relevant knowledge of the subject and the knowledge of teaching the very same subject. Therefore the syllabi should have relevant content, aims and objectives, methods, media and evaluation procedures.

- * Subject didactics (music) has ample formative and aesthetic facets and contents to be classified as a discipline. It has an interdisciplinary nature and its application spans theoretical, practical and experiential activities. The only course that successfully prepares student-teachers for the professional teaching of the school subjects is subject didactics.

1.3 METHOD OF STUDY

It is a basic requirement for a scientific practice to make use of suitable methods to reveal the actualities surrounding the field of investigation, so that the conclusions reached that accept or reject the hypotheses will contribute to the solution of the problem. Methods employed are determined by the nature of the topic or phenomenon under investigation.

The stated problem asks first of all for a *review of relevant literature* in order to provide a theoretical background to research the problem. In the words of Davey (1990:12), the researcher has to:

"... take upon himself the task of conducting an exhaustive literary-availability survey."

An orderly analysis and synthesis of relevant material will provide a didactical framework from which relevant criteria may be selected to *analyse* the subject didactics syllabus for music in use at the teacher training colleges. This analysis will provide for the conclusions to test the various hypotheses.

1.4 DEFINITION OF CONCEPTS

Before an in-depth investigation of a theme can proceed, it is necessary to clarify the meaning of terms and phrases to be used in the context of the investigation. As the problem is to be approached from a didactical-pedagogical perspective, it is of particular importance that this perspective be briefly defined.

1.4.1 Didactics

According to Duminy and Söhnge (1994:1) didactics

"is scientific reflection centring on educative teaching-learning acts in the school and related aspects ...". These aspects include the child and teacher, didactic principles (teaching principles), teaching and learning material (knowledge), teaching methods, lesson planning, evaluation and media.

As a part-discipline didactics is related to the pedagogical aspect of the discipline concerning the question: To what destination is the child to be led? In the anthropological-pedagogical sense, the answer is simply that the destination of the child is adulthood, and he must therefore be led accordingly by the adult person.

1.4.2 Subject didactics

Subject didactics means didactics which deals with a school subject. Van der Stoep and Louw (1984:41) motivates this definition by saying that subject didactics is a particularisation of the general findings of didactics for the teaching of a specific school subject.

For the purpose of this study subject didactics will mean a reflection on the development of teaching and learning situations as they manifest themselves in a classroom situation by means of teaching a specific subject (music) in teacher training colleges. Matters that will enjoy attention include goals, teaching skills, methods, teaching media, content, lesson planning, micro-teaching, the student-teacher as a professional leadership figure, organisation and evaluation.

1.4.3 Teaching

Van Loggerenberg and Jooste (1976:36) see teaching as more limited than education, and hold that teaching is more directed towards the mind. Van der Stoep and Van der Stoep (1973:10) seem to agree with this:

"Teaching contributes something special to education in that it places knowledge at the child's disposal in a formal and systematic manner."

Although teaching is "one of the ways of educating," (Van der Stoep & Van der Stoep 1973:9) it concentrates on intellectual development involving bodies of knowledge and skills useful for communicational existence. In this research, teaching will be confined to a school and will mean a systematic unlocking of realities by means of instruction based on the various didactic essentials which are aimed at helping students to assimilate knowledge and acquire insight.

1.4.4 Curriculum

The term curriculum is of Latin origin and, in late and medieval Latin, had the meaning of "course", "period" or "annually". It became the word for the

selection and ordering of subject matter with the sense of repetition or annual repetition. It is a course which must be completed to achieve the winning post. According to Duminy and Söhnge (1994:4), the curriculum comprises four main aspects:

"namely aims, content, methods (and media) and evaluation -...".

1.4.5 Syllabus

A syllabus is regarded as the factual ordering of learning content. It contains the core knowledge required by the subject, curriculum and constitutes a logical unit which students are expected to master within the scope of one school year (Botha 1975:227). This means that subject specialists draw up a syllabus for each subject in the curriculum and design it for each standard, containing course material suitable for the average pupil-age of that standard.

1.4.6 Micro-teaching

Yule et al. (1983:9) define micro-teaching as a system of controlled practice that makes it possible to focus on a specific teaching behaviour and to practise teaching under controlled conditions. It is a scaled-down teaching. For the purposes of this study micro-teaching will be used as an aspect of subject didactics which refers to the presentation of a very limited amount of subject to a small class in a limited time, hence micro-subject matter, micro-class and micro-time. This is done in order to practise a teaching skill.

1.4.7 Music

The Oxford English Dictionary (1978:782&783) explains the concept of music in two ways: the first being the following:

"That one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and expression of emotion; also the science of the laws or principles (of melody, harmony, rhythm, etc.) by which this art is regulated."

It also explains music in terms of sound production:

"Sounds in melodic or harmonic combination, whether produced by voice or instrument" and goes further " ... as devised by a composer."

The impression given here is that "music" is an art, a craft, and a science involving the conscious organisation of sound and silence in the framework of time for the purpose of effecting communication between people.

For the purpose of this study "music" will refer to a subject or course to be studied by students because of its relevancy in the school curriculum. This concept "music", its components and structure will receive full attention in Chapter 4.

1.4.8 Music education

Music education can be defined as

"... the discipline in which the learning and teaching of music is systematically studied and its body of knowledge applied to music instruction" (Rainbow & Froehlich 1987:12).

The field of music education encloses a thorough knowledge of the mental and

physical processes by which the learning and teaching of music take place. This knowledge should guide the development of all instructional strategies so that the teaching activity is not the result of personal experience alone, but also an outcome of the systematic study of musical behaviour.

With this in mind, the important components to the music teacher become the learner, the teacher, the subject matter (music) and the didactic relationship between these three components. In this study music education will refer to the teaching of music as a subject to the students.

1.4.9 Teacher training college

Page *et al.* (1977:337-338) define a teacher training college as an institution for teacher education, meaning a professional education training of teachers usually consisting of course work with supervised teaching practice. It is a tertiary institution concerned with the preparation of teachers by means of theoretical and practical training. Therefore, a course in subject didactics is of great importance.

1.4.10 Pre-service, induction and in-service training

The theoretical and practical training of student teachers include pre-service, induction and in-service training (Hall *et al.* 1980:105-112). Pre-service teacher education is the training of student teachers who want to become teachers before entering the profession. Induction is the formal introduction, after the pre-service training, of new teachers into the profession. In-service training of teachers is an ongoing process where more

is learned of the profession while practising it. Without these aspects, the training of teachers cannot be successful. For the purpose of this study the pre-service training of student-teachers will form the focus of the study.

1.5 FORMAT OF THE DISSERTATION

- * In Chapter 1 a brief background to the problem to be researched is provided. The problem and some hypotheses are formulated.
- * The structure of didactics will be investigated in detail in Chapter 2 but it will share this investigation with the concept "curriculum." The reader will be informed about the didactic theories and principles relevant to this research, and their contribution to teaching.
- * In Chapter 3 the structure of subject didactics will be discussed in detail. Different schools of thought about subject didactics will be investigated. Attention will be devoted to structural parameters for a subject didactics curriculum.
- * In Chapter 4 the structure of subject didactics of music will be discussed in detail. Different didactic theories on music will be investigated in relation to the curriculum in question. The ultimate discussion in this chapter will propose criteria for the selection of learning content, aims, media and evaluation so that the requirements of the subject didactics curriculum for music can be fulfilled.
- * The present mentioned syllabus for music as a formal subject in teacher education (1991) will be analysed in Chapter 5 against the background provided by the previous chapters as expressed by the selected criteria.
- * A summary of the research will be accounted for in Chapter 6, followed by a prognosis of the implications the research may have on the syllabus and

consecutive training of student-teachers in the future. Conclusions and recommendations will indicate whether the stated hypotheses may be accepted or should be rejected.

1.6 SUMMARY

In Chapter 1 the problem has been formulated. This has been supplemented by an explanation of the factors giving rise to the problem. The way in which the problem is to be studied and analysed is explained as well. The concepts essential to the understanding of the investigation have been defined. These concepts include didactics, subject didactics, teaching, curriculum, syllabus, micro-teaching, music, music education, teacher training college and pre-service, induction and in-service training.

In the following chapters a theoretical background towards pursuing and analysing the problem will be provided.

CHAPTER 2

THE STRUCTURE OF DIDACTICS

2.1 INTRODUCTION

Since the 1970s, the struggle between the South African Government and the liberation movements has heightened in intensity. This finally culminated in the Government's decision in February 1990 to abandon the policy of separate development because people were questioning the Government's legitimacy. Education and schooling became some of the targets. Issues that raised concern were the efficiency and competency of teachers and the relevancy of the curriculum in schools and colleges of education. In view of this development, this chapter attempts to address the above issues by elucidating the structure of didactics. Didactics, one of the several part-disciplines which study education and teaching, deals with these issues. By way of introduction the different terms commonly used with regard to education and its study, namely "education", "teaching" and "learning", and "pedagogics" will receive brief attention.

2.1.1 Education

"Education is a purposeful aid to the non-adult to fit him for independent fulfilment in his appointed role in life; a conscious effort to promote the act of maturation" (Killian 1973:11).

Killian stresses that education is the positive influencing of a non-adult by

an adult with the specific purpose of significant value. There are as many activities bearing the title "education" as there are institutions offering them and disciplines describing them. The school is such an institution and teaching is an example of an activity that can be defined as a further clarification of the term "education".

2.1.2 Teaching and learning

According to Fraser *et al.* (1990:187), teaching implies the activity which aims at presenting selected learning content through instruction to someone else in such a way that that a person learns something from it. On the other hand, learning implies an activity where the person being taught wishes to benefit from the teaching and in fact to acquire a particular learning content.

For the purpose of this study, teaching will refer to an instruction given to the young to acquire knowledge (learn) in a formal setting by a person whose occupation by qualification is to transmit knowledge to the youth in a human society. As a formal occupation, teaching is age-conscious, having both lower and upper limits.

2.1.3 Pedagogics

The term "pedagogics" is derived from two Greek words: pais, which means "child" and agar, which means "to lead" (Louw 1992:3). Pedagogics concerns the scientific investigation of education as the leading of the child, obviously towards a worthy aim or goal. In general this goal is described as adulthood.

This investigation invites the interests of different possible perspectives: sociological, psychological, didactical, philosophical, remedial, et cetera. As this study is about the didactical perspective it will suffice to note that a link is acknowledged between education as a scientific discipline or pedagogics and didactics in the sense that the stated problem should be viewed against the broad scope of education with reference to adulthood.

2.2 WHAT IS DIDACTICS?

2.2.1 The term didactics

The term "didactics" was defined in Chapter 1. What follows is a more lengthy discussion which includes the concept and structure regarding theories and content of didactics.

According to Louw (1992:3), the term "didactics" bears the Greek meaning of everything to do with teaching. In support of Louw's belief, Jardine (1983: 21-22) argues that the term originated from the Greek roots didaktikos - didasko and didaskein, which originally meant "fitted to teach or intended to teach".

2.2.2 Didactics as a discipline

In view of the above explanation, MacLarty (1986:7) considers didactics as the systematic reflection on teaching or even the science of teaching. According to Duminy and Söhnge (1994:11), this scientific reflection is about the origin, nature and significance of schooling, educative teaching and learning, about persons involved and problems which may arise from time to time. This

systematisation of the scientific knowledge is, *inter alia*, aimed at teacher training by the educationally trained lecturer (didactician). Didactics as a discipline means then that educational activities are approached from a specific point of view. Kruger et al. (1983:32) describe didactics

"as a scientific pursuit of the essential structure ... of the didactical act which is embedded in the pedagogical act ..."

Van der Stoep and Van der Stoep (1973:2) conclude:

"Didactics ... means the science as well as the practice of teaching."

Ultimately

"This is aimed at guiding the child towards the creation of an image of reality for himself" (Van der Stoep & Van der Stoep 1973:10).

Therefore, didactics can be described as one of a number of part-disciplines dealing with education from an educational or pedagogical perspective. As such a part-discipline it may use scientific methods appropriate to analyse problems at stake.

2.2.3 The field of didactics

In their description of didactics Van der Stoep and Louw (1984:28) provide an indication of the field of didactic issues:

"it examines the conditions basic to effective teaching; the general principles that should be taken into account; the various forms the teaching activity can take; the methods relevant to teaching; the relationships between teaching and learning; the meaning of teaching content; the ways in which teaching content can be organised and the concept of the 'school'."

According to Fraser et al. (1990:4) and Duminy and Söhnge (1994:8), didactics has to answer basic questions. The following selection of questions also

provides an overview:

- * What is teaching?
- * Where do we teach?
- * Who do we teach?
- * What do we teach?
- * What is a teaching method?
- * When is teaching effective?
- * What is learning to know?
- * What is a didactic or teaching principle?

The above explanation holds that didactics as a theory of teaching and schooling covers a broad spectrum of different facets which includes more issues than only method. Didactic investigation centres on the educative teaching-learning acts in the school (teacher and pupil; teaching and learning design and activities); teaching and learning material (content, experiences and relevancy); related curricular questions concerning teaching method, media and evaluation and other related aspects such as didactic principles. It is clear from the above explanation and questions that didactic thought embraces the entire activity of teaching and of being taught. The success of any educational system depends heavily on the relevance, purpose and quality of schooling and the applicable curriculum. From the above it is clear that didactic reflection plays a very significant role in helping to establish the mentioned success.

Being a part-discipline of educational studies, didactics implies more than simply just teaching, training or schooling children for the sake of equipping them with job skills. As a result of the general goal of adulthood, it is directed to teaching designed to open up or educate (recreate). This entails

the development (moulding) of the child's attitudes and convictions for the ultimate purpose of helping to establish a stable, democratic society. Duminy and Söhnge (1994:2-3) propose that didactics entails the unfolding of reality and of the whole child by means of subject-scientific investigations into particular aspects of reality which is part of culture revealed to the pupils through clear and accurate concepts by the didactical actions of the teacher which take place at school as the actualisation of educative teaching. In order to unfold this reality the didacticians (academics) should deliberate about, or focus their thinking on, didactics as a scientifically accountable theory of teaching and learning and they should furthermore interpret information gained for the purpose of placing it in meaningful relation to the didactic-pedagogic aim. In this way the aim becomes a design for the teaching situation.

In view of the investigation, namely an analysis of the syllabus for music, this chapter will not provide a full explanation of all the details of the field of didactics, but aims at providing a frame of reference for the investigation. Attention will be paid to a few didactic theories to indicate the theoretical scope of reference and to other didactic facets related to the analysis of the music syllabus. The didactic theories are introduced by way of a brief historical outline of didactics.

2.2.4 Historical outline of didactics

As has been indicated above, didactics means to teach, to instruct or to set out. Blankertz (1970:242) points out that the term originally referred to the Greek didactic epic poem, alongside the heroic and historical. The above

meaning of the word didactics in English comes directly from the Greek.

According to Van der Stoep and Louw (1984:28-30), the Medieval period used this word to indicate a certain trend or aim of a duplication, the effects of the contents of the duplication on the forming of the person studying it.

Klafki (1970:73) gives a seemingly well-founded historical background of didactics in this way: In 1613, through the works of W. Ratke, didactics became an accepted educational term ("Methodus didactica, d.h. Lehrweg" or "Didactica als Lehrart") and in 1657, through the work of J.A. Comenius ("Didactica Magna"). Duminy and Söhnge (1994:1-2) backdate the period of the origin of the term didactics to the Greeks by the Sophists' way of teaching and the works of Socrates, Plato and Aristotle. Klafki (1970:73) points out that Hugo of St Victor (who lived from 1096 to 1141), for example, used the concept, "Eruditio didascalica" and "Didaskalicon", without any specific terminological significance.

From the 17th century didactics came into its own as a specific branch of inquiry into education (Blankertz 1970:243). Much attention was placed on the child, aim, content, method and the school. Resulting from this, questions regarding the structure of didactics, the curriculum and the school came to the fore.

Works of many philosophers and didacticians influenced and shaped the history of didactics (Duminy & Söhnge 1994:1-2). Among these are the Frenchmen Rousseau and Binet; Germans Comenius, Dilthey, Derbolav, Klafki, Von Cube, and others; the Belgians De Block and De Corte; the Americans Dewey and Gagné; the Englishmen Hirst and Peters, and Langeveld and Perquin from Holland.

Further development includes the influence of the critical theory by Habermas (Young 1989; cf Smith & Lovat 1991 on curriculum theory). The importance of the works of the above-mentioned philosophers and didacticians can be deducted from the mushrooming of didactic theories and principles of teaching.

2.3 DIDACTIC THEORIES

2.3.1 Introduction

According to Fraser *et al.* (1990:18), a didactic theory is a system of ideas, opinions and conclusions concerning educative teaching. The ideas mentioned here seem to have the task of attempting to explain a phenomenon like teaching. Therefore didactic theories are necessary because they form the basic premises of the theory of teaching. In trying to define a didactic theory, Borst *et al.* (1985:9) point out that all didactic theories must keep in view the following components of the teaching-learning situation:

- (a) teaching
- (b) learning
- (c) content.

This means that a didactic theory should take account of each of the above-mentioned components.

For Duminy and Söhnge (1994:9) the didactic reflection indicated by a didactic theory is analytic and abstract and it asks questions about the origin, nature and significance of practice (school), teaching (teacher) and learning to know (child). Borst *et al.* (1985:10) conclude by arguing that each didactic theory is influenced by the ground motive according to which reality is understood.

2.3.2 Formative theories

In the development of German didactics the question about the nature of education as a forming process played a very important role. This idea entails clarifying distinctions which are of great help when reflecting on didactic issues. The explanation according to Klafki (1970) is briefly summarised. Two distinctive theories have developed:

- * material forming, emphasising the role of content and
- * formal forming, emphasising the role of the individual.

2.3.2.1 Material forming theories

This theory concerns the role played by knowledge. Two theories are to be distinguished:

- * theoretical objectivism and
- * the forming theory of the "classics".

2.3.2.1.1 Theoretical objectivism

According to Klafki (1970:28-30), forming is the process in which objective content in the form of cultural goods, ethical values, aesthetical contents and scientific knowledge should be absorbed by pupils so that forming can take place. The idea is that it should find entrance into an human soul, as Klafki (1970:28) says:

"sittliche Werte, ästhetische Gehalte, wissenschaftliche Erkenntnisse
usf. - in ihrem objektiven So-Sein in eine menschliche Seele Eingang
finden."

2.3.2.1.2 Classical forming theory

The aim of the classical forming theory (Klafki 1970:30-32) is to focus on certain human qualities such as produced by the human spirit, e.g. literature, music, et cetera, which do not appear in all cultural matter or content. Forming is seen as a process in which the developing young gains higher values in spiritual life and views of his nation, values and traditions or culture and finds his spiritual existence in this ideal content. Forming is thus

"... des Vorganges in dem sich der junge Mensch in der Begegnung mit dem klassischen das höhere geistige Leben, die Sinngebungen, Werte und Leitbilder seines Volkes oder Kulturkreises zu eigen macht" (Klafki 1970:30).

2.3.2.2 Formal forming theories

These theories focus on the individual as a developing and learning person. Again, two theories can be distinguished:

- * functional forming and
- * methodical forming.

2.3.2.2.1 Functional forming

This theory (Klafki 1970:33-36) stresses that basic to forming the child is not content, but the development of his inherent physical, psychological and spiritual functions, which act as forces. As a result of this development the formed child can function and approach content.

2.3.2.2.2 Methodical forming

This theory stresses that the child is formed when he/she learns to learn, to

explore and to form instrumental capabilities. According to Klafki (1970:36-38), the emphasis falls on the child's method of action.

Neither of these formative theories satisfies Klafki's didactic reflection. He approaches forming from a different point of view: categorial forming.

2.3.2.3 Categorial forming

Forming is the moment when the objective and the subjective are unified - when content (objective material) and person (subjective being) become one (Klafki 1970:43). In order to explain this action Klafki refers to the term unlocking in a double sense. On the one hand the reality (objective, material) is unlocked to the child:

"das ist der objektive oder materiale Aspekt:" (Klafki 1970:43) - that is the objective or material aspect (own translation). On the other hand the child (subjective, functional, methodical) is unlocked for reality:

"das ist der subjektive, oder formale Aspekt zugleich im 'funktionalen', wie im 'methodischen' Sinne" (Klafki 1970:43) - that is the subjective or formal aspect, at the same time in the functional as well as in the methodical sense (own translation).

The term categorial refers to what is basic and essential:

"Van de door de maatschappij omschreven inhouden van het onderwijs moet daarom worden geëist dat ze representatief zijn voor het fundamentele feiten en verbanden, de wereld betekenis geven en zowel in hun traditiebehoudende als in hun naar de toekomstwijzende functie ervaarbare zinvolheid mogelijk maken" (Blankertz 1973:47) - Teaching content as described by society must be representative of fundamental facts and relations, give meaning to the world and both in its

traditional and future function make meaningful experience possible (own translation).

To confirm the above statement Klafki (1970:43) again shows that

"Bildung ist *kategoriale Bildung* in dem Doppelsinn, dass sich dem Menschen eine Wirklichkeit 'kategorial' erschlossen hat und dass eben damit er selbst - dank der selbstvollzogenen 'kategorialen' Einsichten, Erfahrungen, Erlebnisse - für diese Wirklichkeit erschlossen worden ist" - Education is categorially forming or education in the double sense that reality is unlocked categorially for the human being and at the same time he/she is unlocked for reality due to his mastering of the categorial insights and experiences of reality (own translation).

From the above-mentioned information it seems that categorial forming entails the reducing of content into fundamentals and elementals to make reality accessible to the child and to assist him/her to be able to conquer it.

In conclusion, it seems that the above-mentioned theories emphasise the forming of the child as the focal point. Learning can only take place when the formative values have been presented methodically to the child. Teaching is considered a twofold activity, unfolding (unlocking) the child on the one hand and the content (reality) on the other.

2.3.3 Programmed instruction

This theory (Blankertz 1973:60-650) originated from behaviouristic teaching and learning theories, which are based on behaviouristic psychology. It is based on the assumption that there is a relationship between the stimulus to which an organism is exposed and its response to that stimulus. It concerns

observable, identifiable behaviour which is subject to variables from the environment. This theory emphasises the clarification of skills and information the pupil should have acquired by the end of the programme.

The teacher assumes the role of planner, as the programme demands a thorough planning. The programme is designed according to sequential steps which must stimulate response from the pupils, to which feedback is provided. Reinforcement and motivation are necessary. Each pupil works through the programme at his own pace and no provision is made for differentiation.

2.3.4 Cybernetic and information theories

This is the theory which deals with the technocratic-industrialised world. According to this theory "ein Erziehungs- oder Ausbildungsprozess ist also ein Regelungsvorgang: er kann als Regelkreise dargestellt werden" (Von Cube 1980:120) - an education or training process is also a controlled process and it can be demonstrated in feedback circles (own translation). This theory is about the automation of information-processing and communications in the form of transmitting and feedback models for describing the pedagogic process which can be understood in terms of the models, as a basis for the construction of new technical aids in teaching. Cybernetics is used as a scientific method for research into the structural and quantitative laws of learning and teaching.

The theory rests on

- * behavioural objectives
- * learning organisation
- * learning systems of the child
- * learning control to determine the state of knowledge of the child.

The teacher is seen as the organiser of the system of teaching and learning by means of methods and strategies and through formulating operationalised objectives. Teaching media are seen as systematic means of processing the information, e.g. computers and machines. Information and technical data-processing play an important role. By dividing the whole teaching-learning event into a series of steps, each requiring a decision, an attempt is made to control the course of teaching in a way that ensures learning success. By setting behavioural objectives which link learning success to observable behaviour it is easier to account for the success of the teaching.

2.3.5 Systems theory

This theory emphasises the planning and arrangement of external learning factors which are known to be a set of events external to the learner, that has to be designed in order to support the internal processes of learning (Gagné & Briggs 1979:155). According to these authors, planning of the instructional events is of paramount importance in teaching.

The primary concern of this theory is the series of communications between teacher and pupils. The aims of these communications are the promotion of learning and how teaching must be carried out. Nine instructional events are identified by Gagné and Briggs (1979:152-165):

- * gaining attention
- * informing the learner of the objective
- * stimulating recall of pre-requisite learnings
- * presenting the stimulus material
- * providing learning guidance
- * eliciting the performance

- * providing feedback about performance correctness
- * assessing the performance
- * enhancing retention and transfer.

The above list shows that didactical knowledge is systematised and controlled. Planning, systematisation and effectiveness are seen as essential overall.

2.3.6 Critical theory

The critical theory concerns society and power relations and groups in society from a Neo-Marxist perspective. According to Gibson (1986:3),

"It criticises social malfunctions, inequalities and injustices and is committed to their transformation."

"In asserting that individuals and groups should be in control of their own lives, it has as its goal that people should be able to determine their own destinies" (Gibson 1986:2).

These two statements can be regarded as nutshell explanations of the theory. According to the view held by Habermas (Gibson 1986:36-37), society and knowledge are influenced by three types and levels of interests. These three interests as exposed by technical knowledge, practical knowledge and emancipatory knowledge enable a person to create and discover the world.

Technical knowledge is characterised by positivism as its mode of thought and enquiry. Practical knowledge, which is about inter-subjective understanding, is characterised by hermeneutics which "deals with the understanding and interpretation of human interaction" (Gibson 1986:36). Emancipatory knowledge is characterised by a critical-theoretical mode of social thought whose interests are "in reason itself, expressed in rational action, in self-reflection and self-determination" (Gibson 1986:36), thus: emancipation.

In applying this theory to education, Young (1989:81) states that:

"The goals of education are rational emancipation and mature articulateness".

In conjunction with this aim, critical theorists of education analyse the inequalities and injustices in education, pointing at social class trends which education fails to dissolve. This failure is due to reproduction of economic relationships, state power and culture (Gibson 1986:47-58). But, according to Gibson (1986:44),

"there is a remarkable vagueness over practical proposals as to how to achieve the common goal".

In order to rectify this situation the ideal of emancipation should be adhered to and undergirded by "open discussion and the opportunity to participate in decision-making" (Gibson 1986:63), coupled to resistance and radical pedagogical analysis of ideologies.

2.3.7 Summary

These diverse didactic theories systematise ideas about teaching and learning. It is by means of these theories that teaching can be designed and developed. These theories, in different ways, reflect on the learning content, the act of teaching and learning and the choice of media and methods, at the same time providing guidelines according to the aim envisaged for teaching.

Categorical teaching and learning (forming) discharge the content to the pupil, at the same time opening up the pupil as an individual to reality by presenting the elementals of the content. The critical theory aims at empowering the pupil/student with knowledge to take care of his interests.

Behavioural and cybernetic approaches want learning content to be organised and systematised according to modern technological media. Feedback is necessary. Teaching has to follow a well-defined programme and has to be presented according to events of instruction.

In accepting a theory one should be clear about the goal entailed and whether it serves educational purposes. As in the case of most sciences, the changing perceptions of people have an effect on didactics. In the present era of rapid change, didactics is in the process of becoming more child centred, with its focus moving to the needs of the child.

2.4 DIDACTIC PRINCIPLES

2.4.1 Introduction

According to Borst *et al.* (1985:73), principles are those universally valid and applicable basic rules which serve as fundamental points of departure, guidelines and evaluation criteria for responsible teaching practice. This means that these didactic principles may be described as basic assumptions or conditions which underlie the characteristics of effective teaching.

Duminy and Söhnge (1994:23) describe principles as guiding stars. These principles form a link or bridge between theory (didactics and subject didactics) and practice. In other words, they are relevant to theoretical analysis of educative teaching as well as to the planning, implementation and evaluation of teaching. Successful teaching, that is educative teaching, depends on the application of the didactic principles and results in effective learning.

2.4.2 Basic didactic principles in tabular form

The following overview is a selected presentation of principles as listed by different authors.

Van der Stoep
&
Van der Stoep
(1973:90-118)

Van Loggeren=
berg &
Jooste (1976:
158-173)

Duminy
&
Söhnge
(1994:16-49)

Louw
(1992:29-32)

Borst
(1985:31-32)

Activity	Individual= isation	Totality	Sympathy	Totality
Observation	Acitivation/ Motivation	Individual= isation	Clarity	Individual= ity
Expression	Self- activity	Motivation	Pace	Self- activity
Class teaching	Totality	Perception	Dynamism	Development
Individual= isation	Perception	Environmen= tal teaching	Balance	Perception
Arrangement of learning material	From known to unknown	Mother ton= gue teaching	Problem-set= ting	Selection
Totality	From con= crete to abstract	Selection	Planning	Mother ton= gue
Differentia= tion	From whole to parts	Actualisa= tion	Visualiza= tion	Socialisa= tion
Auto- didactic	From simple to complex	Socialisa= tion	Scientifica= lity	Motivation
		Experience	Control	

2.4.3 The basis and role of didactic principles

2.4.3.1 Basis

Didactic principles are based on different theoretical stances. In accordance with educational psychology, learning theory and activities involved in the teaching-learning situation the following divisions can be presented (Borst *et al.* 1985:74-75):

- * The principles based on insights about the learner as a component of the didactic situation are:
 - totality
 - individuality
 - motivation
 - development.
- * The principles backed more directly by considerations of learning theory are:
 - selection
 - perception
 - activity.
- * The principles which are rooted more deeply in the mutual interaction between the learners, content and the teacher are:
 - socialisation
 - communication
 - authority
 - freedom.

2.4.3.2 Role

In the introduction to this section on didactic principles some indications about their role were given. The following summarised version provides an overview:

- * Didactic principles provide basic guidelines for thinking about teaching practice;
- * They provide insight into the characteristics of good teaching;
- * They provide guidelines for the planning and implementation of good teaching;
- * They serve as criteria and evaluation standards for meaningful teaching (Borst *et al.* 1985:73).

2.4.4 A discussion of seven important didactic principles

2.4.4.1 Individualisation

This principle emphasises the uniqueness of each child in a didactic situation, particularly of those who can be classified as less gifted and highly gifted (Duminy & Söhnge 1994:20). Every child must be assisted to develop his own potentialities. Individual differences include the following:

- * consideration of pupils' individual work tempo
- * the creation of more opportunities for individual help and attention
- * the pupils taking greater responsibility for their own learning
- * differentiated syllabi and differentiation in teaching strategies should be provided.

2.4.4.2 Motivation

Duminy and Söhnge (1994:25) distinguish between extrinsic and intrinsic motivation. Motivation implies that a learner engages in a learning assignment enthusiastically of his own accord, devoting all his attention to it. Extrinsic motivation includes such factors as examinations, rewards and punishment. Intrinsic motivation is inherent in the didactic situation when the child is motivated to learn spontaneously, for no apparent, well-defined reason. In order to do this, the teacher must persuade learners to be open to teaching, pay intensive attention, make the maximum effort and be prepared to give of their best.

2.4.4.3 Activity

Van der Stoep and Van der Stoep (1973:91) see activity as "the very basis of all teaching activities." It means that learners must actively participate in the learning situation for learning to take place. Similarly, effective teaching is teaching which really gets pupils to learn, that is, which involves the pupil actively in the didactic situation so as to cause meaningful and effective learning. Pupil involvement, pupil participation and self-study are therefore the hallmarks of effective teaching. Covert activity is not seen while in overt activity the pupil actually does something which can be observed.

2.4.4.4 Totality

This is a specific didactic principle related to the experience of reality

as a totality (Van der Stoep & Van der Stoep 1973:115). The authors maintain that the child must experience the totality, systematise the discovered relationships and explore and examine the totality. This means that teaching must be directed at their minds, hearts and bodies in accordance with their thinking, feelings and actions. Learning content, too, as a component of the didactic situation, must be viewed as a totality. It must be taught in coherent context and assimilated as an integrated whole.

2.4.4.5 Development

This principle puts emphasis on the level of development of each child in a didactic situation because the child is growing, changing and being formed. The teacher should also develop the learning material from the known to the unknown, from the concrete to the abstract, the whole to the parts and back to the whole and from the simple to the complex. Subject matter should always take the stage of the pupil's development into account.

2.4.4.6 Perception

This principle embraces the provision of stimuli by making use of the five senses, viz. through seeing, hearing, smelling, testing and handling, as well as thinking (Duminy & Söhnge 1994:30). This means that learning takes place more effectively if the senses are fully involved in the learning situation. Understanding of sensual perceptions must be followed or accompanied by systematisation and abstraction. Teaching of this nature demands more use of aids in a well-planned manner.

2.4.4.7 Selection

Duminy and Söhnge (1994:43) define this principle as an exemplary principle, which means that the child is taught the subject matter through the use of examples. The subject matter should have reference to reality and as such it must be addressed to the whole child for effective learning. This also entails the selection of the learning content and how it is organised.

2.4.4.8 Socialisation

Gunter (1964:388) argues that differences or dissimilarities actually make interaction between people possible - without these, a deadly uniformity would prevail. "Man is inevitably a being-in-community" (Gunter 1980:201). This shows that the child depends on his fellow man. This principle promotes a sound relationship between the teacher and pupils and among pupils themselves. Through group discussion the pupil might discover his true leadership qualities.

2.4.5 Summary

It is evident from the above discussion that didactics is based on presuppositions and that effective teaching and meaningful learning occur when there are guidelines. These principles form a good measuring rod for evaluating syllabi. All didactic principles influence the teacher in the selection of learning content; in devising methods of presentation, and contribute in the lesson presentation. The child should be understood in terms of totality and individuality. The child should be motivated to succeed in his learning and be actively involved in the learning process. No teacher can

teach his subject matter effectively without mastering the didactic principles because they show how the subject matter should be taught, hence meaningful learning should take place.

2.5 THE SCHOOL AS A DIDACTIC ENVIRONMENT

Formal educative teaching takes place at a sound and formal education situation. Duminy and Söhnge (1994:4) have this to say:

"Didactics concentrates on that institution which has been set up for the purpose of educative teaching and learning to know, namely the school."

The school is therefore the institution which enables the teaching and learning activities to be carried out in a didactical manner. The authors go on to describe a school as a relatively autonomous and independent social institution established to supply systematic educative teaching (transfer of systematised scientific knowledge) and learning under the guidance of academically and professionally trained teachers, by means of norms and ideals and for the sake of responsible adulthood in the community (Duminy & Söhnge 1994:4).

An outline of the structure of the school is given by Stone (1981:31). In accordance with his point of view schools can be typified as:

- * social structures for the accelerated, planned and organised development of the pupil by means of tuition;
- * guided by professionally trained educators who, like the pupils, form part of the schools' structure;
- * institutions whose limitations and potential are determined by what and how the pupils are;
- * functioning on the basis of the relevant culture;

- * linked to other spheres of life, such as families, churches and the state;
- * guided by certain distinguishable basic religious motives;
- * influenced by cultural and natural determining factors.

It is clear that the school is the institution where systematisation of content and application of didactic theories take place in the form of educative teaching.

2.6 CURRICULUM

2.6.1 Introduction

It has been said in Chapter 1 that the curriculum concerns issues such as aims, subject matter or content, methods (and media) and evaluation. In South Africa the curriculum has become a central issue in education around which concerned organisations are debating in view of democratisation. In order to be professionally trained, teachers have to be knowledgeable about curriculum issues and procedures. Without this knowledge, teachers cannot make a meaningful contribution and evaluation of the current curriculum. As this study is concerned with curricular analysis of a subject didactics syllabus for music, attention must be paid to this important aspect of the structure of didactics.

2.6.2 What is a curriculum?

In the first place it is necessary to get some clarity over what people are to understand by the term "curriculum". The term is used in several

connotations and a number of different definitions thereof have been offered. It is important to clarify this issue in the context of the study.

The term "curriculum" comes from the Latin word "currere", meaning "racecourse" or "to run". The idea of a race would seem to imply a coherence of effort among a number of elements brought into some sort of unity for the purpose in hand.

The following are various definitions of curriculum:

- * "Curriculum is synonymous with the content of education" (Barrow 1983:17).
- * "Curriculum is a structured series of intended learning outcome" (Johnson 1967:130).
- * "By 'curriculum', we mean the planned experience offered to the learner under guidance of the school" (Wheeler 1967:11).
- * "Curriculum is a sequence of content units arranged in such a way that the learning of each unit may be accomplished as a single act, provided the capabilities described by specific prior units have already been mastered by the learner" (Tyler 1977:20).
- * "The authors regard curriculum as that reconstruction of knowledge and experience, systematically developed under the auspices of the school (or university), to enable the learner to increase his or her control of knowledge and experience" (Tanner & Tanner 1980:43).
- * Taba (1962:11) contends that
 "all curricula, no matter what their particular design, are composed of certain elements. A curriculum usually contains a statement of aims and of specific objectives; it indicates some selection and organization of content; it either implies or manifests certain patterns of learning and teaching, whether because the objectives demand them or because the content organization requires them. Finally, it includes a programme of evaluation of the outcomes."

From the above definitions, the following conclusions can be deducted:

- * All definitions have a common core meaning.
- * Planned experiences interact with unplanned experiences - hence a "hidden curriculum" is necessary.
- * Curriculum serves to guide teachers what to teach.
- * Curriculum reflects reality in a reduced and manageable form.
- * Curriculum is a means by which the experience of attempting to put an educational proposal into practice is made widely available. It provides a basis for planning a course and considering the grounds of its justification.

2.6.3 Curriculum principles

Principles for curriculating have been laid down by professed didacticians such as Tanner and Tanner (1980), Pratt (1980), Taba (1962), Wheeler (1967), Tyler (1977), Schwab (in Ford & Pugno 1964) and Zais (1976). In some instances curriculum components could act as principles. For the purpose of this study the following general principles can be regarded as extracts from the literature (e.g. Pratt 1980:79-92 and Wheeler 1967:11-54):

- * a curriculum rationale
- * the individual and society
- * the fields of information (knowledge)
- * identified problems
- * priorities (*inter alia* subjects; aims/objectives)
- * meaning, validity, relevance, balance, sequence, applicability, et cetera, regarding curriculum development.

These general principles should enable curriculum designers to take into consideration information that can provide legitimacy to curriculum development as a process and as a product.

2.6.4 Curriculum determinants

In applying some of these principles a clear link-up is established with the first preliminary stage of curriculum development. It is well known that Tyler formulated three so-called determinants regarding curriculum development: the individual learner, the society and scientific discipline. The influence of these determinants becomes clear when a situation analysis is undertaken to establish facts to be used for designing a curriculum. An analysis of the situation should take into account the following considerations:

- * needs and expectations of the society
- * needs, expectations and abilities of the students
- * the nature and requirements of the particular discipline.

This implies identification of:

- * norms and values taking precedence in the students' particular society
- * society's needs
- * demands made by the society in terms of students' socialisation
- * abilities of the students
- * readiness, enough opportunities and creativity of the students
- * cultural content in different subjects.

A situation analysis could also include decisions with regard to the level of curriculum development applicable:

- * Macro-level: It includes legislation and all general planning at national level.
- * Meso-level: It includes planning by education departments, syllabus committees as well as teachers' associations.
- * Micro-level: It refers to the person having the responsibility of putting a planned curriculum into operation.

2.6.5 Curriculum components

Zais (1976:97) describes the curriculum as having the following components:

- * aims, goals and objectives
- * contents
- * learning activities, and
- * evaluation.

To these components may be added teaching methods and media. These are the components which serve as structural characteristics when a subject or school curriculum is designed or developed. Curriculating may not occur without identifying the above components.

2.6.5.1 Aims, goals and objectives

The curriculum movement since the 1960s stresses the need for precise and detailed information and decisions. The formulation of aims, goals and objectives as a result of situation analysis forms part of this process.

This implies

* identification and formulation of an aim as

"broad, general and abstract formulation of intent to be strived at over a long-term period, providing long-term guidelines in order to obtain a permanent state: e.g. education. The aim presents a *macro-level* perspective" (Duminy & Söhnge 1994:54)

* identification and formulation of a goal as

"less general and abstract aim focussing on medium-term periods: e.g. primary education. The goal presents a *meso-level* perspective" (Duminy & Söhnge 1994:54)

* identification and formulation of an objective as

"detailed, concrete or accurate short-term formulation of intent, providing short-term guidelines as to what to teach, to learn and to do (to perform): e.g. a lesson or lecture. The objective presents a *micro-level* perspective" (Duminy & Söhnge 1994:54).

It is to be expected that clearly formulated aims, goals and objectives should relate to content, learning experiences and outcomes. Objectives could be stated in pure behavioural terms specifying a particular act of behaviour to be performed by the pupil. On the other hand, instructional objectives need not be stated in behavioural terms because they could be specific guidelines for the teacher. Aims, goals and objectives should be balanced, relevant and addressing the needs of society and the individual and be of suitable quality to evaluate curricular content and products. Furthermore, they should reveal taxonomical abilities as classified by, for instance, cognitive, affective and psychomotor levels.

2.6.5.2 Content

Wheeler (1967:20) states:

"In addition to a knowledge of the nature of the individual learner and the nature of the society in which he lives, there must also be a concern with the nature of the learning process and the subject matter on which it is exercised."

The HSRC Report (1981:53) endorses this statement by referring to five principles for determining curriculum content. They are:

- * A structural function: content should promote an organised process of thinking within its recipients.
- * A content-giving function: content should relate classroom experiences with the life world.
- * A selective function: content should enable students to acquire knowledge and skills to become useful employees. This is what could be termed areas of specialisation.
- * An evaluation function: content should enable students to evaluate their mastery of knowledge and skills.
- * The structure for curriculating: curriculating should be done orderly and systematically so as to represent a scientific knowledge.

The statement by Wheeler, together with these principles, allows for the following conclusion:

- * the curriculum developer should determine the nature and extent of the learning content so that this can meet the demands of the society
- * content should reveal the categorical structure of reality and must be representative of the life-world students inhabit
- * content should be chosen in such a way that each aspect, i.e. what is pragmatic, theoretical, aesthetic and ethical, is given its rightful place. This must be done without undue emphasis on any one aspect at the expense

of other

- * content should correspond with the level of readiness of the students concerned
- * content should not only preserve and maintain existing cultural content, but also contribute towards cultural enrichment
- * content included in the curriculum should not only form the basis of learning but at the same time provide a student with optimal opportunities for future specialisation.

2.6.5.3 Learning experiences

Owing to definite pragmatic orientation with regard to learning, the term content is replaced by the term learning experiences to emphasise a specific way of learning by way of activities (*inter alia* problem solving). In this case a curriculum should provide for the following:

- * learning opportunities
- * learning experiences
- * learning content which can be actualised in a didactic situation.

2.6.5.4 Evaluation

According to Duminy and Söhnge (1994:62), evaluation

"refers to a dual role. Firstly, evaluation as providing techniques to assess (evaluate) the attainment of objectives and quality and success of teaching and learning. Secondly, it refers to the assessment and evaluation of the curriculum as a document."

In the first case the usual type of formative examination is referred to with regard to tests, types of questions and formats. In the second case summative evaluation is used to determine the effectiveness of a curriculum design, its development and the degree of success with which all the components function when implemented. The second type of evaluation therefore deals with the curriculum as a product.

From another, broad perspective Krüger (1980:111-139) postulates the following criteria for curriculum design:

- * vitality
- * socialisation
- * individualisation
- * coherence between curriculum principles
- * norm-orientation
- * curriculum should be totality-orientated
- * an acceptable learner destination and assistance in ordering and integrating.

Curriculum design and development without evaluation is impossible because it provides information on design, implementation, innovation, renewal and development. Without such information no relevancy or legitimacy can be claimed.

2.6.5.5 Methods and media

The curriculum components as proposed by Zais exclude specific reference to methods and media. One could, however, combine content and experiences as one component and add methods or teaching strategies and media as another

separate component as a logical link between these issues does exist.

Methods should link up with objectives, content and experiences as methods such as lectures, discussions, the question-and-answer method, practice/drill, viewing and listening and problem-solving and discovery are meant to assist the transmission of knowledge and successful learning.

Media should

- * be relevant to the content
- * enhance learning activities to the students
- * be simple and concrete
- * promote self-activity in students.

The paragraph on methods and media concludes the explanatory section on the curriculum components.

2.6.6 Curriculum models

In order to propagate the idea of curriculum development and design as the spearhead of didactics, various didacticians came up with curriculum models to elucidate their theoretical persuasions. By way of introduction one should point out that curriculum models share some general components. A comparison between Krüger (1980:34), Taba (1962:12), Wheeler (1967:30-54) and Nicholls and Nicholls (1978:16,21) provides the following overview of such components:

- * situation analysis
- * formulation of aims and objectives
- * selection of content
- * ordering of content
- * planning of teaching and learning experiences
- * evaluation.

The following models could serve as examples of models for curriculum design and development.

2.6.6.1 Tyler's model

The Tyler model stimulated curricular thought to a great extent during the decades 1950 to 1970. At present, the influence of the model is still discernible as the above comparison clearly indicates. It serves as an example of a linear model. The model, or rationale, as it is also known, emphasises the following basic questions (Tanner & Tanner 1980:84):

- * What educational purposes should the school seek to attain?
- * What educational experiences could be provided that are likely to attain these purposes?
- * How can these educational experiences be effectively organised?
- * How can we determine whether these purposes are being attained?

Tanner and Tanner (1980:84) explain that these questions represent a four-step sequence:

- * identifying objectives
- * selecting the means for the attainment of these objectives
- * organising these means
- * evaluating the outcomes.

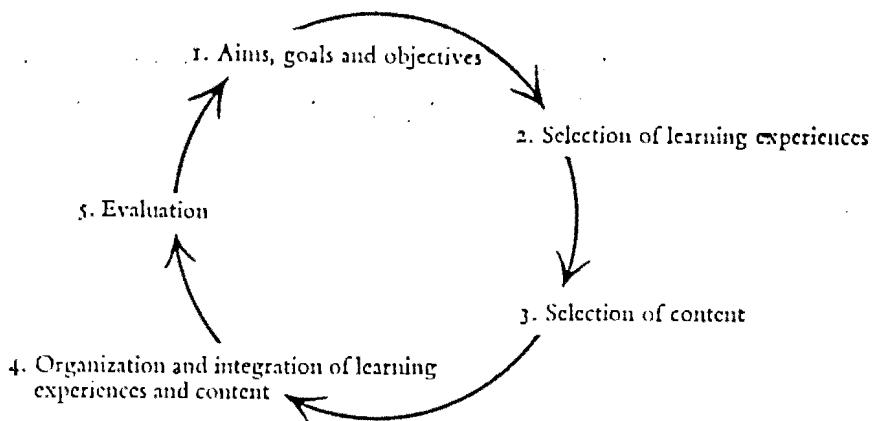
2.6.6.2 Wheeler's model

Wheeler (1967:30-31) proposes a model that could serve as an example of curricular thought in accordance with the process idea which serves as new development since linear thought served as the basic thought model.

His model consists of the following components:

- * selection of aims, goals and objectives
- * selection of learning experiences
- * selection of content
- * organisation and integration of learning experiences and content
- * evaluation.

The diagram explains the process character:

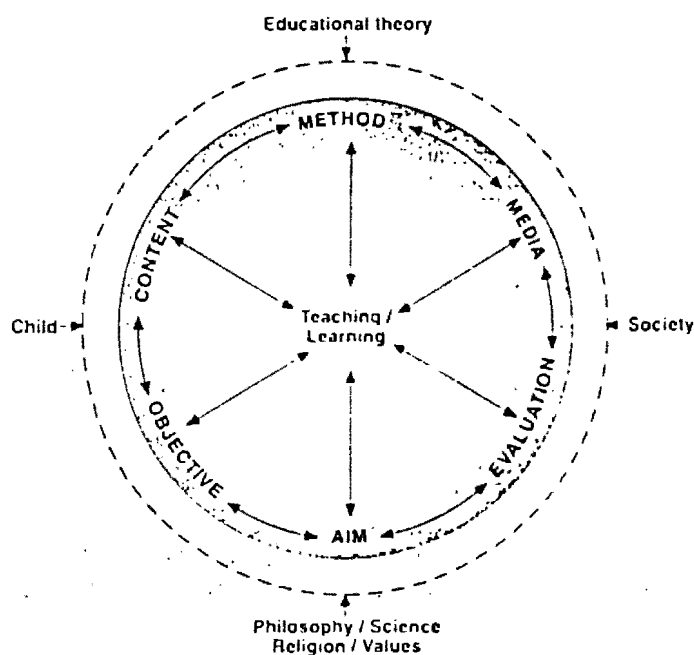


2.6.6.3 Söhnge's model

The model proposed by Söhnge (Duminy & Söhnge 1994:63) includes the following considerations:

- * analysis of the basics: philosophy, science, religion, values, child and society and educational theory with regard to teaching and learning
- * formulation of aims and objectives
- * selection of content, methods and media
- * evaluation.

It can be represented as follows:



The diagram indicates that the process is opened up by the possibility to act at any stage in the process itself. This possibility provides scope for creative and innovative action changing and improving teaching and learning. Therefore, all the components are related to teaching and learning at the same time.

2.6.6.4 Critical theory

The critical theory provides a perspective based on Habermas' interests and ways of knowing. For curricular purposes general components of the curriculum are applicable. According to Smith and Lovat (1991:73), the critical-theoretical perspective enables one to judge a range of issues concerning the curriculum. For example, it has provided theorists with a new way of assessing the notion of knowledge because knowledge and knowing are categorised into technical knowing (empirical - analytical knowledge), knowing through ne=

gotiation of meaning (communicative knowledge) and self- or inside-knowing (critical or emancipatory knowledge).

The above aspects of knowing are of great importance since technical knowing provides empirical verification of curriculum knowledge. Communicative knowing provides teachers and students with clear understanding of concepts because meaning of concepts is negotiated through meaningful communication of these partners in the teaching-learning situation. On the other hand, critical knowing provides teachers and students with critical inquiry, where the meanings of particular ideas and practices used in specific locations can be investigated and critically analysed in view of emancipation.

It is therefore necessary for curriculum developers to take note of the different ways of knowing. Each of these ways betrays a certain cognitive interest which results in different ideas concerning the most desired practical outcomes of curricula (Smith & Lovat 1991:79). Technical knowing controls curriculum development in a linear fashion. The interest which relates to hermeneutic knowing desires outcomes of curricula which speak of analysing and clarifying human experiences, uncovering meanings, prejudices and presuppositions. The critical interest relates to critical thinking skills. A curriculum acknowledging these interests will be balanced and relevant. There would be no emphasis on one type of knowledge as this can hamper the process of curriculum development and innovation.

In conclusion, Smith and Lovat (1991:127) refer to the teacher's curriculum belief system which plays a major role in the decision-making process. This includes deciding upon teaching and learning, knowledge and resources. The role of the critical theory is to bring about curriculum change which entails planning, development, implementation and evaluation.

2.6.6.5 Overview

Nearly at the end of the 20th century curricular thought is emphasising curriculum design and development as a dynamic activity which cannot remain static or considered complete. The components of the school or subject curriculum are closely related, such that curriculum renewal cannot be limited to content or aims, evaluation, situation analysis or ordering and organisation of content and learning experiences only. Any change of a single component has an effect on all the others, as well as on teaching and learning.

In an overview of different models the perspective by Miller and Seller (1985:4-6) on the curriculum as having three meta-orientations provides valuable insight. These orientations are:

- * Transmission - referring to communicating facts, skills and values to students.
- * Transaction - educative teaching relying on problem solving.
- * Transformation - education and teaching dealing with personal and social change of individuals.

Walton and Welton (Duminy & Söhnge 1994:51) distinguish between three basic models, thereby providing a useful overview which could serve to sum up the issue about models. These models link up with Miller and Seller's meta-theoretical distinctions.

* The rational-deductive model

It is characterised by clear goal-setting, role definition, centralised control and transmission (cf the Tyler model).

* The rational-interactive model

This model is characterised by sharing of decisions by a wider range of participants: government and teachers and transaction (cf the Wheeler, Söhnge and Critical models).

* The intuitive model

This model departs from rational-planning and means-end thinking. It provides scope for teachers' and pupils' spontaneity and creativity and transformation (cf the Söhnge model).

2.6.6.6 Summary

From the research on the concept "curriculum," the researcher has endeavoured to disclose the following:

In planning a curriculum, the essential constitutional aspects must be addressed with the help of suitable models. This is because of the burning curriculum scenario prevailing in South Africa. These aspects are actually criteria which lie in the field of didactics, the science which studies teaching and learning. The following issues were explained:

- * a choice with regard to a model to be used and the meta-theoretical orientations cannot be avoided;

- * a curriculum must be functional, that is, useful in practice;

- * a curriculum must contain aims, objectives and content (including learning experiences) as well as the other components (method, media and evaluation) relevant there to;

- * a curriculum content must be significant to students and teachers;

- * curriculum cannot be divorced from the concept "didactics".

2.7 SUMMARY

In Chapter 2 the structure of didactics received attention. Attempts were made to differentiate between didactics, education and teaching in terms of meaning and the roles these concepts play in this study. The importance and meaning of didactics as scientific reflection on formal schooling and teaching was explained with reference to theories and principles, including curricular issues.

The explanations in this chapter show that it is essential to interpret the concept didactics in the field of:

- * education, teaching and instruction
- * the child (pupil)
- * the teacher
- * the school
- * theories and principles
- * the curriculum (aim; objectives; the knowledge to be taught and learnt; teaching and learning media; evaluation and teaching strategies).

This field forms a broad frame of reference for the actual analysis of the syllabus for music for teacher training colleges in Venda. In the following chapter the scope will be reduced to an investigation of the issue of subject didactics.

CHAPTER 3

THE STRUCTURE OF SUBJECT DIDACTICS

3.1 INTRODUCTION

Resulting from a questionnaire with regard to teacher training, McFarlane (Maarschalk et al. 1983:44) makes the following statement:

"They [teachers] would have preferred a more practical approach, with guidance on how a successful teaching strategy could be planned".

This statement indicates the necessity of research into the field of subject didactics.

3.1.1 The concept of subject didactics

Duminy and Söhnge (1994:8) see subject didactics as that part of didactic reflection which deals with the teaching and learning of specific school subjects and includes reflection upon all aspects. They (1994:9) explain further:

"In the *secondary school* a subject (subject matter or *learning material*) is *taught educatively* to a *child* by a *teacher* so that the child can *learn to know*. In teaching the teacher makes use of *aims, principles, methods, types of lessons* and *media* and ultimately *evaluates* his/her teaching and what and how the child has learned to know".

These authors seem to have defined the concept in general, that is, restricting it to the school situation because of being bound by its educative

aim. The above definition is subject-bounded and as such it is subject-didactical reflection.

Jardine (1983:22) contends that subject didactics is more than just a study of the syllabus of a specific subject. With regard to the teachers' training programme, Nel (1992:50) defines it as the part of the teachers' training programme where the principles taught in general didactics must be put to practice - that is, the students must be taught how to implement the general principles with regard to conveying the content of a specific subject, as well as how to acquire and develop personal qualities deemed desirable in a teacher. The point to be noted here is that the didactic-theoretical information can only be put into practice during the period of practice teaching.

From the information provided above, it is clear that different authors defined didactics as the basic science reflecting on both the theory and the practice of the teaching and learning activities. Gunning (in Langeveld 1974:17) remarks correctly that theory without practice is for geniuses, practice without theory is for fools and knaves, but for the mass of educators the true, unbreakable union of both is required. This is a cross-fertilisation between didactics and subject didactics in the sense that there is a flow of scientific reflection on teaching and learning activities. It seems, however, true that subject didactics investigates the practical application of didactic principles and methods to specific subject matter which, having been demarcated and organised as a systematic unity, is studied as a subject. Therefore, if educational or pedagogic reflection has no practical application, theoretical work cannot fructify practice, just as

reflection remains purely speculative if it is not solidly based on experience. The two disciplines seem to be the twins of the science of education or pedagogics and it seems true that the one cannot be absolutised at the expense of the other.

3.2 DIFFERENT VIEWPOINTS ON SUBJECT DIDACTICS

There are various viewpoints on, or perceptions of, subject didactics. These divergent meanings of the term subject didactics are attributable to different schools of thought on which an author bases his scientific pronouncements. The different theories explained in Chapter 2 serve as a basis for schools of thought on subject didactics. Linking up to those theories to a lesser or greater extent, schools of thought developed in South Africa to such a depth and spectrum that one can pay attention to the issue of subject didactics as follows:

- * South African schools of thought
- * Anglo-Saxon schools of thought
- * West European schools of thought.

3.2.1 South African schools of thought

There are two perceptions in South Africa which serve as point of departure in subject didactics. The first school of thought is based on the pronouncements of authors like Swart, Van der Stoep, Van Dyk, Kruger, Theron and Borst (forming theory), putting emphasis on teaching and the resultant formative effect.

The second school of thought is represented by Human, whose aim is to emphasise both the teaching and learning of a particular subject.

3.2.1.1 Swart, Van der Stoep and Van Dyk

Swart's viewpoint (in Degenaar & McFarlane 1987:102-103) is:

"Vakdidaktiek(e) is die teorie van formele vakonderrig" - (subject didactics is the theory of formal subject teaching - own translation). This perception is strongly supported and thoroughly analysed by Swart in his description of the place ("locus standi") occupied by subject didactics. His explanation is based on his perception of the autonomy of subject didactics due to the differences between the nature, structure and epistemology of different disciplines, which is further clarified according to:

* "Die unieke opgaaf van verbesondering" (The unique task of particularisation - own translation). Subject didactics has the unique task of detailed analysis whereby it (subject didactics) defines the theory of lesson structure and lesson development by defining, elaborating and testing it. This is the particularisation principle of subject didactics of Van der Stoep and Van Dyk, which forms the cornerstone of their subject didactics thinking (Swart in Degenaar & McFarlane 1987:102).

* "Die metode van analise en klassifikasie" (The method of analysis and classification - own translation). In scientific reflection subject didactics has to apply this method when structuring the didactics dealing with a subject. Each subject has its own structure, nature, theoretical knowledge, particularisation principle, method of analysis and classification. Therefore this can be developed by means of identification, description and classification (Swart in Degenaar & McFarlane 1987:103).

Because of its characteristic function of bridging the gap between theory and practice, Swart (1986:4) is tempted to refer to subject didactics as the

spearhead of the formal teaching practice. He believes (1986:4) that subject didactics has the right to exist since disciplines differ due to nature, structure and epistemology. This justifies the development of a teaching theory unique to each subject.

According to Van der Stoep and Van Dyk (1977:4), subject didactics is the practical aspect of pedagogics. In this context it centres on the practical daily round of teaching in the classroom. The two authors claim that all teaching is derived from education and that teaching is an integral part of subject didactics (Van der Stoep & Van Dyk 1977:14). Van der Stoep and Van Dyk also maintain that subject didactics exists in the detailed specification of didactics, in which all theory is general, while in the subject didactics of individual disciplines everything is made specific, particular and definite. It is suggested that within the subject didactics setup the principle of particularisation therefore means that for every macrostructure a refined microstructure has to be erected (Van der Stoep & Van Dyk 1977:36,38). This means that subject didactics flows logically from didactics, that is, general principles are particularised.

3.2.1.2 Theron

Theron (1984:17) defines subject didactics as a particularisation of the general didactic objectives. It is an extension of these objectives in that they become a concrete reality in one way or another, or with the aid of certain methods or techniques. In practice it provides solutions to certain problems with the aid of data that may be universally applicable to school subjects. His viewpoint is based on the particularisation of subject-specific instruction, i.e. the particularisation of didactic theory for a particular

school subject and a particular child. According to Theron (1984:19), subject didactics finds its meaning in didactics, for the two are linked together because subject didactics translates school teaching into practice.

3.2.1.3 Borst

In his definition of subject didactics and didactics Borst (1985:35) concurs with Theron when he distinguishes between didactics and subject didactics. He points out that the term subject didactics denotes a particularisation of didactics in that it entails the qualification of the word "didactics" by the addition of the word "subject" - ("In die term 'vakdidaktiek' word die hoofbegrip 'Didaktiek' deur die bykomende 'vak' begrens"). This shows a delimitation of the term didactics to be narrowed down to contemplation of the teaching of a particular subject.

According to Borst (1985:35) Schmiel defines subject didactics as

"unterrichtliches Handeln schlüssige Entscheidungshilfen bereitzustellen und diese im theoretischen Zusammenhang zu begründen" (subject didactics assist the teaching act with support to take decisions and to ground them in a theoretical context - own translation).

In this context subject didactics is seen as the subject-orientated activity of specialised contemplation or reflection of the general teaching activity.

3.2.1.4 Human

This school of thought emphasises teaching and learning of a particular subject. Accordingly, Human (in Degenaar & McFarlane 1987:125) describes

subject didactics in terms of subject pedagogics and he is even prepared to substitute the term "subject pedagogics" for "subject didactics". Human (Degenaar & McFarlane 1987:125) states the following in this regard:

"Die vakdidaktieke handel ... onder andere oor didaktiese (in enger sin), leer en ontwikkelingspsigologiese, lewensbeskoulike, fundamenteel-antropologiese, historiese en kultuurhistoriese, sosiologiese, kurrikulumvergelykende sowel as vakepistemologiese vraagstukke" - (The subject didactics deals ... with didactic (in the narrow sense), learning and development psychological, lifeview, fundamental-anthropological, historical and cultural-historical, sociological, curriculum-comparative and subject-epistemological issues - own translation).

This means that all above-mentioned matters are dealt with by the didactics of particular subjects.

Human goes on to describe the terrain of subject didactics as the one located within the general ambit of people's preoccupation with subject content. He (Degenaar & McFarlane 1987:125-126) qualifies this demarcation, however, with a strong emphasis on the teaching-learning focus of didactics:

"Elke vakdidaktiek is spesifiek afgestem op twee besondere manifestasies van hierdie omgang, naamlik lerende en opvoedende/onderrigtende omgang" - (Every subject didactics is explicitly geared to two particular manifestations of this preoccupation, namely learning and education/instructional preoccupation - own translation).

Human (Degenaar & McFarlane 1987:126) defines subject didactics as that which concerns content-related phenomena in and around the teaching and learning of the subject.

Each subject has a unique phenomenon and a unique content. He points out (Degenaar & McFarlane 1987:126) that subject didactics deals with:

"daardie kurrikulerings-, onderrig- en leerverskynsels wat nie sonder inagnome van die eiesoortigheid van inhoude beskryf en verklaar kan word nie" - (those curriculum, teaching and learning phenomena that cannot be described and explained without taking account of the uniqueness of contents - own translation).

Human (Degenaar & McFarlane 1987:126) sees the task of subject didactics as that of identifying, describing and explaining the content-related phenomena so that these can be controlled in a scientific manner. Subject didactics should seek scientifically justified answers to the questions about selection, interpretation, explanation, mastering and control of the subject content, the exemplary value of subject content and the professional functioning of subject-teaching personnel.

For Human (Degenaar & McFarlane 1987:125) this broader perspective of the didactics of separate subjects is particularly important as a means of arriving at justified perspectives on such matters as the educative value of subjects, the functional efficacy and working methods of the subject and possible modalities of the teaching and learning of the subject. This is explained by Human (Degenaar & McFarlane 1982:11) when he points out that subject perspective refers to aspects like the nature of the subject and its relation to reality, the typical procedures followed and the typical problems tackled in the subject, the different meanings which the subject may have for individuals and communities, as well as possible ideological perspectives on the subject. This means that the practice of teaching depends on the nature

of the subject content, its relation to reality and the epistemological factors which must enhance successful and effective learning. In this context subject didactics is seen as content-related phenomena and procedures inherent in teaching and learning.

3.2.1.5 Summary

The above-mentioned authors seem to have placed a more or less pivotal emphasis on the teaching component of didactics, and the heavier the emphasis on teaching, the slighter the emphasis on learning. None of them could entirely substitute teaching for learning, however, with the result that all of them had to classify learning under didactics. The object of teaching is to effect successful learning of that which is taught, and this will remain the decisive criterion for teaching. The link between teaching and learning is indestructable and as such didactics or subject didactics cannot be defined in terms of teaching without referring explicitly to learning because it will not stand the test of time.

Human seems to have grasped the crux of the matter in developing subject didactics as the science of teaching and learning of the subject in all its facets and ramifications. He obviously does not mention the relationship between didactics and subject didactics and that didactics lacks the component of learning. Instead of subject didactics to be a particularisation of didactics he sees subject didactics as a fully fledged subdiscipline of education, as much as to say that it can take the place of didactics. This means that the general didactic principles are totally ignored by his definition; yet he still considers them as valid didactic principles.

3.2.2 Anglo-Saxon schools of thought

The spectrum of these schools is characterised by programmed instruction, curriculum theory, systems design and cybernetic and information theories, all emphasising the practical and pragmatic. The influence of the critical perspective should be mentioned as well.

As stated in the previous chapter, these theories regard teaching and learning as feedback processes which deal with the processing of information (Fraser *et al.* 1990:20). In practice the teacher has to systematise his subject matter for pupils to learn effectively. This demands a thorough preparation and clearly formulated lesson objectives. The teacher is the one who controls his teaching methods, his efficiency and teaching skills in order to promote maximum learning. Feedback is necessary to ensure proper retention of the subject matter. Information is transmitted to the child by the teacher in an orderly fashioned manner.

In the systems theory mention is made of systematising the subject content to make it accessible to the child. When presenting a particular subject content in the classroom, the teacher's duty is to select the content and design it according to steps or events of instructions. In this context teaching is designed for effective interaction between the elements of the system (child, content, teacher and aim).

In programmed instruction the teaching programme is of great importance. The teacher has to clarify the skills and information which are to be acquired in the learning content by the end of the programme, of that specific subject. The teacher has to develop his lesson by means of a series of steps to promote

effective learning. Each pupil can work through his programme at his own pace.

Curriculum theory influences teaching theory as well. According to Möller (Borst 1985:22), curriculum is defined as the end product for the buildup of uniform teaching with the aim that it

"dient Lehren und Schülern zu einer optimalen Realisierung des Lernens"
(It serves teachers and pupils for an optimal realisation of learning
- own translation).

In the context of the above statement, curriculum serves as a learning plan of how the teacher can present his lesson to the pupils. Curriculum concentrates on the learning aim and therefore consists of a collection of learning objectives, operational formulation of objectives, ordering and selection of subject content. The subject curriculum reveals the correct teaching methods and learning media, choice of methods and media, utilising methods and media. In other words, the curriculum suggests what the teacher should teach the pupils and for what aim.

The influence of critical-theoretical ideas brings to the fore that teaching is understood as a reconstruction of human insight to open up the future for the pupil, empowering or emancipating him/her to master own interests. According to Young (1989:109), teachers should pursue aims and goals which are valid and relevant to the needs of the students. This will prevent the acquitting of superficial and dislodged knowledge contrary to students' beliefs, which is soon forgotten after leaving school. The teacher should present the subject matter in a way that can lead to communicative and emancipatory practices - self-reflection and self-determination. Theory and practice belong together.

In a short summary of the Anglo-Saxon views on the concept of subject didactics, Maarschalk (Maarschalk et al. 1983:6) points out that the Anglo-Saxon school of thought bases its views on the practical and pragmatic in education. In this way subject didactics bridges the gap between theory and practice. The Anglo-Saxon view of subject didactics is based on the concept of the functioning curriculum. In this context mention is made of Tyler's rationalistic curriculum questions (Maarschalk in Maarschalk et al. 1983:7). In these questions, stated in the previous chapter, emphasis falls on the formulation of curriculum objectives of education which should be actualised, on educational experiences to actualise these objectives, how these experiences should be included in the midst of the learning content, and how the validity of these educative experiences should be evaluated. Subject didactics is seen here as teaching methods and the content of a subject should have bearings in life, that is, life involvement.

3.2.3 West European schools of thought

The West European perspective on subject didactics seems to be based to a large extent on the formative theories of, for instance, Klafki, which influenced the South African school, as explained. Psychological learning theories, also influenced by American and Russian thinkers, play influential roles with regard to the teaching and learning of school subjects. Curriculum theoretical considerations are discernible as well (see Möller's statement in the previous paragraph). The critical theory originated in Germany. The perception and influence explained in the previous paragraph are equally applicable to the West European section.

Maarschalk (Maarschalk *et al.* 1983:4) points out that the broadest perspective is rooted on the double-unlocking theory of Klafki, which emphasises the role of the subject content as a bridge between didactics and educative teaching. The idea is to develop the subject didactics of different subjects. Subject didactics is first of all regarded as a science bridging theory and practice, in which subject content and theoretical knowledge should be on the forefront.

3.2.4 Scientific dimension of subject didactics

In the previous paragraphs reference to subject didactics as a theory or reflection on teaching serves as an indication of the scientific dimension of subject didactics. It is of importance to reflect briefly on what this dimension entails.

Subject didactics, as the science of teaching a subject, is based on the pronouncements of a subject-scientific discipline as a frame of reference for the disclosure of scientific knowledge about that discipline in the form of a school subject. For Schmiel (Söhnge 1985:4) all subject-didactic pronouncements are combined into four basic forms in an effort to give higher precedence to normative principles. The four basic forms are:

- * subject science
- * learning instance
- * historical development
- * life situations and attendant action tasks.

Klafki (Söhnge 1985:4) argues that all learning and learning processes are contingent on the principle of scientific orientation, maintaining that it is

not a matter of preparing scholars for scientific study but of helping them to attain an appreciation of reality and to develop a self-concept. This point is supported by Falk (Swart 1986:13) when he says:

"To say that we want the student to behave like a scientist is on the right track but it is only a start. For how does a scientist behave? The answer will be nothing less than an epistemology, a theory of scientific knowledge. It must in fact be more, we need an empirical description of the behaviour of a scientist at work, in all its myriad forms."

From this point one can deduce that scientific educative knowledge strongly influences the forming of the child and that subject didactics as a part-discipline of education as a science should self-evidently partake equally of its scientific nature (Maarschalk in Maarschalk *et al.* 1983:9-10).

The above information shows that the structuring of a subject didactics should take place within a framework of didactic theorising because it is actually didactics as a part-discipline of education that focuses on the didactic situation in its totality. According to Söhnge (1985:8), subject didactics and didactics share many structural elements, including speculation about teaching and learning content, goals and objectives, teaching and learning methods, choice and use of media, evaluation, types of schools and the investigation of didactic principles. This confirms the fact that if didactics is the science of teaching, then subject didactics is the science of subject teaching.

In conclusion Söhnge (1985:8) suggests the factors which determine the relationship between subject didactics and subject science:

- * The need to discover knowledge that can be taught to the child in the course of an educational process.
- * Scientific knowledge enunciated and presented from a particular perspective has to be determined by effective analysis to prevent conflicting pronouncements.
- * Subject science holds different views at the same time; as such the reference frameworks from which the divergence of views arises should be subjected to critical analysis. The exposure and analysis of this reference frameworks fall within the territory of subject philosophy.

3.2.5 An overview of different perceptions

From the discussions so far it is clear that there are varying perceptions of subject didactics. Swart believes it is the fundamental difference between the nature, structure and related epistemology of subjects which justifies the development of a teaching theory individual to each subject that gives subject didactics its autonomy. For Theron and Borst subject didactics is the extension (putting into practice) of the general didactics. Van der Stoep and Van Dyk see it as the particularisation of didactics which spells out the content of the subject in detail. Maarschalk perceives subject didactics as a part-discipline of education with the prerogative to speak on the entire field. This idea is supported by Human's perspective on the matter as mentioned earlier on. For Swart subject didactics concerns the theory of subject teaching, which, according to Human, is called subject-oriented teaching theory.

There is an undeniable link between didactics and subject didactics. It has been stated in the previous chapter that didactics studies issues like the

school, educational methods, didactic principles, didactic theories and models, the curriculum, evaluation, teaching and learning in didactical perspective, et cetera. A subject didactics specialist cannot start or move forward at all with regard to the teaching of his subject before he has made a profound study of what didactical theory in a wider sense can offer him. It is therefore clear that there is an unbreakable link between didactics as a part-discipline of education and subject didactics as the science of subject teaching. In this way subject-didactic theory flows logically from the didactic theory and tests the validity and reliability of the didactic theory with which it started. There is then, in a scientific way, a constant flow. It is especially evident from the paragraphs dealing with the Anglo-Saxon and West European perceptions that didactic theories influence subject-didactical considerations decisively.

Not disregarding the connection between didactics and subject didactics, some of the authors cited above believe that subject didactics is a part-discipline of education since every teaching subject has the structure, nature and related epistemology which justify the development of a teaching theory individual to each subject.

3.3 STRUCTURE OF SUBJECT DIDACTICS

3.3.1 Structural components

The structures suggested for a course in subject didactics by Human (Degenaar & McFarlane 1982:10-18) and McFarlane (Maarschalk et al. 1983:43-49) can serve to illustrate a general structure for subject didactics. Their proposed frameworks are set in tabular form. Only the main categories of the frameworks are summarised in the following way:

Human

- 1 Subject perspectives
- 2 Aims and objectives
- 3 Didactical analysis
of subject matter
- 4 Subject teaching
methodology
- 5 Handling of pupils
- 6 Subject orientated
educational technology
- 7 Curriculum materials
- 8 Subject orientated
child study
- 9 Lesson and course
planning
- 10 Subject orientated
evaluation

McFarlane

- 1 Role and field of subject
didactics in a training
programme
- 2 Unique nature, structure and
aim of subject
- 3 Didactic principles applied
to teaching of subject
- 4 School syllabi and
differentiation
- 5 Testing, measurement and
evaluation
- 6 Work schedules
- 7 Practice teaching
- 8 Orthodidactic assistance
- 9 The gifted child
- 10 Planning, presenting
and evaluation of a
lesson

The above components show a considerable degree of agreement or similarities between the mentioned authors. However, as Human's framework is far more comprehensive, it will be used to explain the structure in more detail.

3.3.2 Human's structure of subject didactics

3.3.2.1 Structural spectrum

Human (Degenaar & McFarlane 1982:10-18 en Degenaar & McFarlane 1987:123-148) provides the following spectrum for subject didactics:

- * subject perspective, subject culture and philosophy
- * subject-teaching aims and objectives
- * didactic analysis of subject content
- * instructional handling of contents
- * instructional treatment of pupils
- * subject-learning psychology and subject-related paedology
- * subject instruction and subject-instructive planning
- * subject-oriented science of related teaching media
- * curriculum materials
- * subject teachers
- * theory of subject-related evaluation
- * history of subject teaching
- * comparative subject teaching
- * remedial subject teaching.

This extensive structural spectrum leaves no doubt as to why Human claims subject didactics to be an autonomous science.

3.3.2.2 Explanation of some important structural components

3.3.2.2.1 Subject perspectives, culture and philosophy and subject history

- * Subject perspective is the image of a subject in the round, which

incorporates such elements as the procedures, content types, broad themes, place and value in the culture and in a particular community, general history and epistemology of the subject.

* According to Human (Degenaar & McFarlane 1987:130-133), subject culture is the net effect of fostering cognitive content, skills and activities in pupils. He sees this as the "identification of underlying, fundamentals, dynamic principles of a subject." The above refers to the basics of a subject.

* With regard to subject philosophy Human (Degenaar & McFarlane 1982:11) explains :

"Without a valid perspective on the different meanings of the subject as a science and as an aspect of culture in the wider sense of the word, it is simply impossible to attain a valid perspective on the possible place of the subject in the education of children, and thus it is impossible to attain clarity on the possible aims with the teaching of the subject, and priorities with respect to these aims".

* The history of particular content and themes, including bibliographies of leading exponents of the subjects, often becomes an important source of information on the theoretical and pragmatic functionality of contents and on the reconstruction of such contents (Human in Degenaar & McFarlane 1987:135).

3.3.2.2.2 Subject-teaching aims and objectives

It is believed that aims and objectives can only be formulated by a person who is well versed in the subject and has discovered its value and purports through direct personal experience. Human (Degenaar & McFarlane 1982:13) believes that unambiguous identification and formulation of objectives are essential prerequisites for optimal teaching efficacy. Aims and objectives

can be pursued at three levels, depending on the amount of detail involved (Human in Degenaar & McFarlane 1987:139):

- * The rationale behind the teaching of the subject, which comprises the general reasons for including the subject in a curriculum.
- * The second consists of the intermediate levels occupied by process aims that derive from the procedures of the subject.
- * The third level is made up of specific content-related objectives that bear mainly on the daily routine of teaching.

3.3.2.2.3 Didactic analysis and handling of subject content

This is the interpretation of syllabuses, and emphasis is placed on determining what content is described by the syllabus and at what levels of formality and completeness this content ought to be put into operation. It goes further than this where content, problems and purports that might be implicated in school work can be identified and this may necessitate new curriculum content (Human in Degenaar & McFarlane 1987:134). Epistemological analysis of content is of paramount importance in order to prevent defective constructs to slip into the knowledge structure. Human (Degenaar & McFarlane 1987:131) believes that subject culture relates to the analysis of content in order to find true groups, meaning of concepts and symbols, alternative forms and presentations of content, and any other matter that may be relevant to the teaching-learning of the subject.

Instructive handling of content refers to subject teaching, which entails explanation, elucidation, organisation and similar activities employed by the pupils and teachers in the handling of subject content. Human (Degenaar & McFarlane 1982:14) refers to this as

"explanation, systematisation, ordering, contextualisation and presentation of the subject in general."

3.3.2.2.4 Instructional treatment of pupils

Instructional treatment of pupils should account for the *subject worlds* of learners, as Human (Degenaar & McFarlane 1987:127) prefers to call it. He defines these worlds as the subject-related cognitive content (knowledge, insights, value attributions), skills (action capabilities), action forms, attitudes and activities of learners.

3.3.2.2.5 Psychology of subject learning

According to Human (Degenaar & McFarlane 1987:136), the psychology of subject learning deals with learning modalities (learning methods) and deviant modalities. It concentrates on learning modalities that have a special significance for a subject, or that are even unique to it. The psychology of subject learning also deals with the phases in the mastering of specific or general contents.

3.3.2.2.6 Subject-oriented science of related teaching media and curriculum materials.

This is the application of different media suitable to specific subjects. These have an illustrative value on the meaningfulness of learning. Another concern is with available textbooks, film, models, charts, computerised teaching programmes and musical instruments (Human in Degenaar & McFarlane 1982:16). This demands competency on the part of teachers.

3.3.2.2.7 Theory of subject-related evaluation and remedial subject teaching

Evaluation tests the attainability of aims and objectives (Human in Degenaar & McFarlane 1982:17). Therefore, teaching has to be planned by formulating realistic objectives that are consistent with the pursuit of overriding aims. To determine whether teaching has been successful is to determine whether formal objectives have been attained, hence the need to evaluate teaching. Evaluation determines whether remedial teaching is asked for.

All of these components need to be considered when a subject-didactical perspective with regard to the teaching and learning of a subject-specific didactics is to be developed.

3.3.3 Didactic principles applicable to subject didactics

In Chapter 2 the issue of didactic principles was dealt with. Linking up with those explanations the applicability to subject didactics should be considered.

* Totality

This shows that the teacher should regard the child as a total being and that no level of development should be emphasised at the expense of another. The subject content should be presented as a whole representing the reality. It is of paramount importance to unfold the whole child and the whole subject matter instead of falling before the temptation of fragmentation.

* Individualisation

The uniqueness of each child during the teaching action is an undeniable fact, and that compels differentiated teaching. This idea subscribes to the fact

that each subject is unique, and methods and approaches unquestionably follow suit.

* Perception

It is applicable when the whole child is involved in the teaching-learning situation. All the senses are effectively involved in the learning situation. This includes teaching by means of demonstration, media and aids.

* Activity

Pupils are given a task to do as a form of teaching in order to actively involve them in the lesson. This can be done in the form of transmitting knowledge by making use of various types of media.

* Motivation

The nature, structure and epistemology of a subject with due consideration of how the teacher unlocks reality have a good motivational influence on the pupils. The teacher should display motivational skills, such as a passion for learning. This can be exposed through stimulating questions and problems, encouragement and reward.

* Development

The pupils' level of development influences teaching and learning considerations. Furthermore, they should be led from the concrete to the abstract and the simple to the complex. The systematic development of the subject matter is called for.

* Selection

The selection of the subject matter or learning content should represent the scientific nature of the subject in a clarified and exemplary way. Selection of the content should be in accordance with didactic-pedagogical requirements as well.

* Socialisation

According to Rivlin (1961:403-404),

"The school is an excellent laboratory for developing the ability to live in a democratic community, for the school constitutes an environment in which maturing students can be given increasing responsibility for solving the problems that arise when people live and work together."

Sound human relationships should be cultivated in the classroom by the teacher. The teacher should encourage group work for active participation and socialisation of his pupils.

3.3.4 Overview

The above spectrum or structural image of subject didactics shows that it is a subject-teaching science which may claim the validity, authenticity, reliability and controllability regarding the selection and systematisation of knowledge (teaching knowledge).

Components on the basis of the view by Human are explained. They show the scientific character of teacher-training programmes and the fact that subject didactics becomes a scientific reflection on the teaching of a specific subject. Subject didactics has its own epistemological foundations and its way of handling content because the nature, structure and epistemology of the subject under discussion is unique. This is emphasised by the role played by the didactic principles in this regard.

Since subject didactics deals with knowledge (reality) and the human being

(pupil), the double-unlocking character of teaching-learning considerations and the process itself should be evident. Against this background, subject didactics can claim its disciplinary status from education because its reflections seem to be scientifically justified.

3.4 SUBJECT DIDACTICS AND TEACHER TRAINING

The application of subject didactics, whether in whole or in part, seems to be divided over three linked fields:

- * theoretical training
- * training in subject content
- * practical training.

3.4.1 Theoretical aspects of teacher training

According to Maarschalk and McFarlane (1988:14-16), the theoretical aspect of teacher training consists of training in the theory of education, that is, all part-disciplines, including training in subject content. The following are part-disciplines of education as a science:

* Philosophy of education

It co-determines a student's overall philosophy of life by showing and exposing basics about education, human beings and society, et cetera. A thorough knowledge of the role played by the philosophy of life, based upon the ground-motive of the community, will enable the teacher to teach and to educate more successfully (McFarlane in Degenaar & McFarlane 1982:4).

* Comparative education

It orientates the student with regard to the role which he plays in the overall educational system of his country.

* Didactics

A thorough study of all the different aspects of didactics (e.g. school, principles, curriculum) provides the teacher in the classroom with an important theoretical frame of reference for the practical execution of the task.

* History of education

The past is interpreted in order to understand the present. It is important for a teacher to acquaint himself with problems of the past in connection with curriculum and methods. These have to be solved in the future by looking at what others have said in this connection in the past.

* Educational psychology

The developmental levels of the child should be kept in mind when teaching. The teacher should, for instance, be sensitive to the teenager's problems and his/her aspirations towards independence and he must be willing to give guidance.

* Orthopedagogics

The child's learning problems should be recognised and the necessary help should be given by the teacher.

* Résumé

Francia and Johnson (1989:6) point out that to become effective teachers, student-teachers should have a strong background of education as a discipline. This background should include the relation of schools to society, the role of teachers and student-teachers in classrooms, an understanding of the learning process, the curriculum, instruction and the teaching-learning environment necessary to help maximise pupil learning. McFarlane (Degenaar & McFarlane 1982:27) says that the theoretical knowledge in the practical

teaching situation in a classroom is the hallmark of a true teacher. It is therefore important to note that all part-disciplines of education, the major subject content and the formative subjects contribute meaningfully to the training of the teacher. Accordingly, Hall et al. (1980: 113) may summarise:

"they are expected to take a non-teacher and transform him into a teacher".

3.4.2 Training in subject content

The theoretical knowledge of the school subjects is needed to facilitate the student-teacher's need to know the subject he has to teach. This includes, *inter alia*, the scientific (epistemological) knowledge of the discipline of science becoming a school subject, mastering of the subject matter and its structure, and subject policy. Training in the subject content focuses mainly on academic school subjects (academic studies). No teacher can teach successfully and effectively a subject which is not his specialisation.

3.4.3 Practical aspects of teacher training

According to Monobe (1991:16-19), the practical aspect of teacher training rests on the institute practicum (college), school practicum (school) and the professional component. McFarlane (Maarschalk et al. 1983:41) points out that subject didactics forms the focal point of each of the practical aspects of the training programme. He (Degenaar & McFarlane 1982:6-8) divides the practical aspect of teacher training into three aspects, namely:

- * educational technology
- * micro-teaching
- * teaching practice .

These aspects fall within the practical vocational training of student-teachers. Subject-teaching is a practical matter, so, obviously, the student-teacher will acquire first-hand experience of teaching in the course of his training by means of, for example, educational technology, micro-teaching and teaching practice in school.

3.4.3.1 Educational technology

Educational technology can be defined briefly as the scientific study of teaching media in education (De Corte *et al.* 1981:224). The term is sometimes misapplied to describe teaching media. The concept "educational technology" has a broader meaning in that it also refers to the design of teaching strategies involving all aspects pertaining to planning instruction. Media, however, play a special role in this strategy to achieve effective learning. McFarlane (Degenaar & McFarlane 1982:7) points out that by applying a systems approach to teaching, educational technology is integrated in the didactic planning of a lesson as part of subject didactics. Thus the practical training of student-teachers in media usage is composed of media selection, integration and preparation thereof.

The above explanation is a clear indication that educational technology (media in particular) becomes an important component of subject didactics. The selection and implementation of the most suitable media for a particular lesson in a specific subject lie within the parameters of subject didactics. This includes systematisation of teaching and media selection. Thus, the use of media becomes meaningful in the teacher's training programmes when applied in conjunction with subject didactics.

3.4.3.2 Micro-teaching

According to Verster and Potgieter (1991:52), micro-teaching is defined as a method of training student-teachers intensively in the progressive use of the various teaching skills. For Yule (1982:45), micro-teaching offers the student an opportunity for practice in the scaled-down situation which eventually leads to the school experience, and at the same time the evaluation is more scientifically structured. McFarlane (Maarschalk *et al.* 1983:42) quotes Garvey saying in this regard:

"micropractice should ... provide exercise in teaching skills within the parameters of specific subjects. Aspects such as model learning and interaction analysis are relevant."

Micro-teaching is designed as a form of bridging the gap between theory and practice in the teacher-training programmes. During this period student-teachers are introduced to different teaching skills.

The above definition conveys the meaning that micro-teaching deals with the specific skills for each specific subject. Therefore, it should form a component of subject didactics to allow student-teachers to develop skills and acquire competences applicable to their school subjects and profession.

3.4.3.3 Teaching practice

Teaching practice is defined by Monobe (1991:18) as the real teaching situation at school. The student-teachers are confronted with the task of applying their knowledge of subject didactics in the teaching-learning situation in a particular classroom. Student-teachers experience the real

lesson preparation, media selection, aims and objectives formulation and curriculum designing. It stands to reason that teaching practice becomes the actualisation of subject didactics pronouncements. It is in the light of the above information that teaching practice occupies the central position in the subject didactics course and therefore serves as the culmination of subject didactics.

To put emphasis on this aspect, Nel (1992:50) says:

"the students must be taught how to implement the didactic principles with regard to conveying the contents of a specific subject, as well as how to acquire and develop personal qualities deemed desirable in a teacher."

This means that training in the theory of education and training in the subject content which were mentioned earlier on must be put into practice during practice teaching. By doing this the relevance of a course in subject didactics is determined. Nel (1992:50) furthermore says that, whatever may be taught and learned in a subject didactics course as well as the rest of the teachers' training programme, it can only be put to practice during the period of the practice of teaching. The following questions (Nel 1992:50) may therefore be asked:

- * What are the aims and objectives of practice teaching?
- * Do students regard teaching practice as being of any use and value?
- * To what extent is the contents of the subject didactics and other courses being used by students during teaching practice?

In an attempt to answer this questions, Nel (1992:50) writes:

"apart from other objectives, the two generalised objectives of practice teaching are:

- the acquisition or development of teaching techniques (skills); and
- the practice of the activities that should apply to professional teachers".

According to Hoste, Nel and Maddox (Nel 1992:51), school experiences can help to train a student professionally and such experiences can be the most valuable aspect of the teacher training programme. Theoretical training serves as a source of information during teaching practice. Sufficient opportunity for actual classroom teaching, practice in certain skills and practical application of certain theoretical insights have true significance for the prospective teacher only in the context of subject didactics.

In conclusion, it might be worthwhile to mention that there are activities (cf. Nel 1992:51) deemed necessary during teaching practice. These are:

- * classroom management
- * building relationship with pupils
- * evaluation
- * using teaching media
- * remediation
- * teaching-structuring and planning a programme of lessons
- * sequencing events within a lesson.

By means of these activities the student becomes involved in the real teaching situation. The effect of subject didactics is actualised through practice teaching. Obviously this involves direct contact with the school in order to observe experienced subject teachers operate in their classrooms and to get actual contact with the class by presenting prepared lessons.

3.5 FUNCTIONS OF SUBJECT DIDACTICS

The functions of subject didactics can be summarised as follows:

- * Subject didactics builds a bridge between theory and practice (McFarlane in Maarschalk *et al.* 1983:40).
- * Subject didactics has an integrative function, that is, it reconciles the various disciplines, such as didactics and disciplines of science, which form the background to school subjects (Swart 1986:4).
- * Subject didactics has an accounting function. Swart (1986:4-5) points out that subject didactics must account for the nature, structure and epistemology of the specific subjects.
- * Subject didactics has a differentiating function. Since disciplines of science differ in various aspects, various subject didactics are to be distinguished (Swart 1986:5).
- * The particularisation function of subject didactics indicates that each subject didactics must work out and examine the lesson structure and its course (Swart 1986:5). Subject didactics must place emphasis on the method of analysis and classification, as revealed by Swart (Degenaar & McFarlane 1987:103).
- * Degenaar (Degenaar & McFarlane 1982:33) assumes that subject didactics provides the future teacher with subject didactic skills in order to realise

learning objectives. One could broaden this function to include all the necessary competences, e.g. communication, negotiation, management and leadership development.

3.6 A PROPOSED SUBJECT-DIDACTICAL STRUCTURE FOR TEACHER TRAINING

Based on the viewpoints and frameworks of the structure of subject didactics, the following structure is proposed. Its main characteristic is the inclusion of both theoretical and practical aspects and issues.

- * Theories as applicable in subject didactics
- * Principles as guidelines for teaching
- * Curriculum components such as:
 - aims, goals and objectives
 - content (including learning experiences)
 - teaching strategies
 - methods and media
 - evaluation
- * Teaching skills and competences
- * Micro-teaching
- * Teaching practice.

This view is in harmony with, e.g. Zais's eclectic curriculum model which accounts for the structural components and foundations of the curriculum (1976:97). A student teacher should become aware of these issues because of the nature of knowledge and disciplines of science which in the end influences the child's perspective on human beings and reality.

3.7 SUMMARY

The structure of subject didactics is elucidated with specific reference to Human's analysis, to outline various components constituting the basic

structure of subject didactics. The applicability of didactic principles is explained. The need for enhancing the structural spectrum of subject didactics to include important practical considerations and aspects for teacher training is brought forward. A summarised version of the functions of subject didactics is given, and by way of conclusion a subject-didactical structure for teacher training is proposed.

It should be evident from this structural exposition of subject didactics that a part-discipline of education, with a special link to didactics, but with its own distinct nature and problems, exists, and should be accepted as such within the realms of educational reflection.

The subject-didactical perspective in this chapter presents a background to the subject didactics of music which will receive attention in the next chapter.

CHAPTER 4

SUBJECT DIDACTICS OF MUSIC

4.1 INTRODUCTION

In Chapter 3 attention was given to various structural aspects of subject didactics, which will have a profound influence on the requirements for subject didactics of music. The nature, structure and functions of subject didactics were expounded in the course of indicating what subject didactics should entail.

As this study deals with the subject didactics of music, it is necessary to discuss the structure of music and its implications for curriculum design in this chapter. The final theme in Chapter 4 will direct the reader's thoughts essentially to the didactic mode by proposing the criteria for the analysis and evaluation of the music syllabus for teacher education.

It is generally accepted that education in South Africa is currently in a crisis - music being no exception. To account for this, this study will concentrate on the following crises as they occur in music education:

- * a crisis of coherence
- * a crisis of relevance
- * a crisis of curriculum-in-use.

These and other factors make it necessary for this research to take the concept and structure of music as point of departure. This is because an important aim of educational theory is that teaching should be theoretically

orientated for the teaching practice. The success of the teaching of music at school level will lie in the ability of the teacher to present the principles of the subject in such a way that it will form an integral part of the school curriculum. The training of student-teachers in the subject didactics curriculum of music has thus brought about an urgent need to define what music is, before the discussion of the music syllabus for teacher education can take place.

4.2 DEFINING MUSIC

This concept has been dealt with in Chapter 1. What follows are possible meaningful paraphrased definitions of the concept:

- * It is an art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression usually according to cultural standards of rhythm, melody, and, in most Western Music, harmony (cf. Bebey 1975:2).
- * It is a means of communication. Music encompasses a non-verbal and verbal means of communication. Therefore it could even be described as one of the highest forms of communication (Zurich 1990:12).
- * "Music ... is a universal medium of expression ..." (Dodds 1983:33).

In view of the above, Dachs (1990:1) argues that music is an organised sound characterised by the following basic concepts:

- "- pulse: the basic beat of music
- tempo: the speed of music
- dynamics: the intensity of sound
- rhythm: sound patterns formed above a basic pulse
- pitch: the levels of sound which collectively form melodies
- harmony: the simultaneous horizontal and perpendicular combinations of sounds
- form: organisation and structure of music
- timbre: the overall quality of sound".

Every sound that is heard is a mixture of the above elements. Music, like any other scientific discipline, has certain merits.

4.2.1 The merits of music

At the National Choir Festival in South Africa in 1992 Marivate proclaimed:

"To the African, music is life. Without singing, there is no life."

The merits of music can be summarised as follows:

- * Music builds a person's self-image (cf. Regelski 1975:10).
- * Music provides a vehicle for self-expression. Both creative and recreative music activities at different levels can be enjoyed by people of all ages.
- * Music contains motivational qualities (Peters & Miller 1982:80).
- * Music addresses the inner feelings.
- * Music is an indispensable component of culture because it reflects the values, attitudes, inclinations and character of the particular culture in which it is practised (cf. Radocy & Boyle 1988:11-77).

- * Music is used to promote patriotism (Swanson 1981:2).
- * Music strengthens relationships amongst people (Roos 1982:18). It is a source of satisfaction and thereby improves the quality of life.
- * Music is used to tranquilise, assist social interaction, motivate the emotionally disturbed, remediate learning and perceptual motor problems, provide sensory stimulation and help hostile or aggressive people towards a more acceptable behaviour (cf. Garretson 1976:5).
- * Music promotes the appreciation of aesthetic values (Bessom et al. 1980: 55).

The above-mentioned merits of music reflect credits which music as a scientific discipline has at its disposal. They also do justice to music. This suggests, therefore, that the time has come to establish music firmly in the school curriculum and to gain increased acceptance of the idea that music should be an essential part of general education for everyone.

Music, like any other discipline of science, has its own characteristic structure which makes it a discipline. Its structure will now receive attention.

4.3 THE CHARACTERISTIC STRUCTURE OF MUSIC

Gardner (1972:2) is convinced that the structure of a subject discipline is made up of two parts, namely

- * a substantive structure, and
- * a syntactical structure.

This study will focus on these two structural patterns as they seem to be of help to student-teachers in their task of disclosing reality in a meaningful way to the pupils.

4.3.1 The substantive component

This refers to the identification of the conceptual structures for a subject discipline. It represents the subject discipline's own contents, and in this case music claims to be an aesthetic subject which brings harmony of sounds. It is a practical art in the best possible terms. The substantive component claims knowledge of the theory of music, instrumental playing, singing, listening, performing and history. It has its own related concepts such as melody, rhythm, form and timbre. For the purpose of this study use has been made of certain conceptual structures as the underlying structures to guide the investigation towards assessing the relevance of music as a discipline that can reveal scientific knowledge for student-teachers to teach pupils. These conceptual structures are:

R H Y T H M

REGULAR	IRREGULAR
STRONG ACCENTS	FEW OR NO ACCENTS

M E L O D Y

HIGH	LOW	BOTH
STEPS	CURVES	LEAPS

F O R M

FREQUENT REPEATS
FREQUENT CONTRASTS

FEW REPEATS
FEW CONTRASTS

I N S T R U M E N T S

STRINGS
PERCUSSION

WOODWIND
ELECTRONIC

BRASS
STRUM

V O I C E S

SOPRANO
TENOR

ALTO
BASS

T E X T U R E

THICK/DENSE

THIN/SPARSE

T E M P O

SLOW

MODERATE

FAST

T O N E C O L O U R

I N S T R U M E N T S

ORCHESTRA

SOLOIST

ELECTRONIC

V O I C E S

HIGH

MIDDLE

LOW

P U L S E

2

3

4.3.2 The syntactical component

Webster's Dictionary (1944:603) uses the words "arrangement", "members" and "relations" to define syntax. The syntactical component is basically the subject discipline's method or approach. It shows the subject's mode of existence. In music, techniques, procedures and instrumental methods govern the unfolding of knowledge to the pupils.

Schwab (in Levit 1971:203) provides the following description of the steps in a syntax:

- * describe the whole
- * describe the parts making up the whole
- * describe the function of each of the parts of the whole
and their contribution to the function of the whole.

The aforementioned structuring of knowledge of music implies organisation of sound and as such the quality of sound material comes from different types of music. Attention will now be given to types of music.

4.3.3 Fields of music

The following fields of music are identified:

4.3.3.1 Western art music

Western art (or classical) music is characterised by a dependency on music notation, certain formal schemes and the prime role that the trained composer plays (Apel 1979:61&323&327). It is an architecture of sound where music concepts such as:

- * rhythm
- * melody
- * tempo
- * texture
- * dynamics
- * form
- * harmony
- * style and
- * mood

are used in certain characteristic ways.

It consists of religious and secular music and has been composed during various periods. Examples of this type of music are:

- * Baroque period - George F Händel: Messiah Oratorium
- * Classical period - Wolfgang A Mozart: The Magic Flute K620.

4.3.3.2 Folk music

It is the music repertoire and tradition of nations. This musical tradition developed through a process of aural transmission. Its form varies from one community to the other. The following are examples:

- * Edelweiss : Austrian folk tune
- * Bella Bimba: Italian folk tune
- * Hessie se witperd: South African tune
- * Nda wana vha na vha tshi khou tamba: South African folk tune (Venda).

This type of music depicts the characteristic culture of the people.

4.3.3.3 Modern popular music

This is the type of music which is popular with people all over the world. Many people learn to know it via the radio and television. It is generally known as "pop music". An example of this music is "Another day in Paradise" (Rock) by Phil Collins.

4.3.3.4 African music

Bebey (1975:vi) defines African music as follows:

"African music is fundamentally a collective art. It is a communal property whose spiritual qualities are shared and experienced by all; in short, it is an art form that can and must communicate with people of all races and cultures and that should enjoy the ultimate fate of all the great currents of human thought - to make its mark on the present and the future, while bringing a new breath of life to all mankind".

Summarising ideas from Bebey (1975:1-16) one could state that African music is always coupled with some other art, such as dance or poetry. Under a rather forbidding exterior of unmelodious noise, peculiar notes and scales, rudimentary instruments, and strange tonalities, lies the whole African life and the expression of all its many qualities. The characteristic feature of African music is that most Africans have a natural sense of rhythm. This is the music which is to be studied in the context of traditional African life. African music is mostly based on speech. African voices adapt themselves to their musical context - a mellow tune to welcome a new bride, a husky voice to recount an indiscreet adventure, a satirical inflection for a teasing tone - they may be soft or harsh, as circumstances demand. The lyrics of African music denote particular events that took place.

Instruments are mostly traditional and strict rules govern the choice of instruments to be used at a specific occasion and the musicians who are permitted to play them. Most of the musical instruments found in Africa fall into one or another of the classical categories used in the West. The following are examples of African traditional songs:

- * Domba, tshizombela and tshikona are initiation dances among the Venda;
- * Manzoane mpulele, ke nelo a ke pula (Please open the door, it is raining outside) among the Sotho;
- * Hi zikhe zimba, zimba, zimba (Hold him down, you Zulu warrior) among the Zulu.

These songs and many others can make the music curriculum relevant to the needs of the society.

4.3.3.5 Summary

The concept of music has been outlined. The explanation emphasised the role of music in human development. This is evidenced by elucidating the merits of music. Sound is regarded as the starting point of every musical activity. This sound is a mixture of different musical structural elements such as form, rhythm, harmony, melody, texture, tempo and many more mentioned in relation to the substantive and syntactical components. Music in this study referred to four fields: Western art, folk, modern popular and African music.

Having explained the structural features of music, this study can now focus on the didactic theories applicable to music.

4.4 DIDACTIC THEORIES APPLICABLE TO MUSIC

Didactic theories as such have been dealt with in Chapter 2. In this chapter attention is paid to didactic theories which are points of departure in music education.

4.4.1 Dalcroze's eurhythmics theory

According to Landis and Carder (1972:12), this theory emphasises rhythmic movement, solfege and piano improvisation. The experience of rhythm through body movement is the paramount aspect. "In music, rhythm is actually motion ..." (Landis & Carder 1972:12). From this, one can deduce that rhythm is believed to be an aspect which can be heard and felt as the acuteness of bodily sensations.

"He [Dalcroze] believed that immediate physical response - realizing the music as it is heard - is essential to the comprehension of a musical idea" (Landis & Carder 1972:13).

The above theory involves the free interpretation of music through body movements. By these body movements, individualisation and self-activity are maintained, hence creativity develops. The total (whole) child is involved in this process. According to Grobler (1987:5), basic musical concepts such as pitch, dynamics and tempo are experienced and understood by means of body movements. In this way teaching and learning are believed to be behavioural aspects which need to be planned.

4.4.2 Carl Orff's movement and speech theory

Grobler (1987: 6) argues that Carl Orff of Germany agreed with Dalcroze that rhythm was the most powerful musical element and that it evoked the most primitive and natural musical experience in man. In addition to this theory of movement, is the use of human voice in conjunction with movement. This may mean that music, singing and movement are inseparable components in the music education of the child. In support of the above information Landis and Carder (1972:71) write:

"On the basis of this assumption, Orff determined that music education should begin with the simplest concepts and the simplest songs".

Teaching should therefore move from the explanation of the simplest materials to the more complex materials. "Melodic intervals are learned, as are rhythm patterns, through singing them, saying them, moving to them, and playing them" (Landis & Carder 1972:72). To this end the theory lends itself to creativity. The following didactic principles are (*inter alia*) encompassed: totality, perception, self-activity and individuality. The aim of this theory is to offer the child practical experience in a practical situation rather than a theoretical lesson which is solely to his intellectual development.

4.4.3 Kodaly's Sol-fa teaching theory

This theory, like others, emphasises that a carefully planned and systematically developed sequence of musical concepts and experiences is a fundamental issue in teaching. Landis and Carder (1972:43) argue that singing games are an important part of the Kodaly plan. In addition to this is the traditional patterned folk dance.

The emphasis of this theory lies in singing. The human voice remains an essential factor. In this instance, however, the human voice should be coupled with hand signals. Through choral music the child's ear can distinguish sounds, pitches and tempos.

4.4.4 Summary

In conclusion, it seems that the shift in emphasis advocated by the above-mentioned authors involves the departure from a passive, instrument-bound approach geared towards the theoretical and technical practising of skills to an active participation by means of body movements, singing and instruments integrated into a planned presentation based on practice which generates enjoyment (Grobler 1987:7).

On studying the above-mentioned theories, it becomes clear that singing, movement and instruments can never be separated and that the presentation of, for instance, only singing or only percussion can therefore not be justified. Emphasis seems to be on self-activity and creativity. From these theories one can deduce the basic principles of teaching music, namely dance, song and march. These are the most important form-movements in music teaching.

4.5 THE STRUCTURE OF THE SUBJECT DIDACTICS OF MUSIC

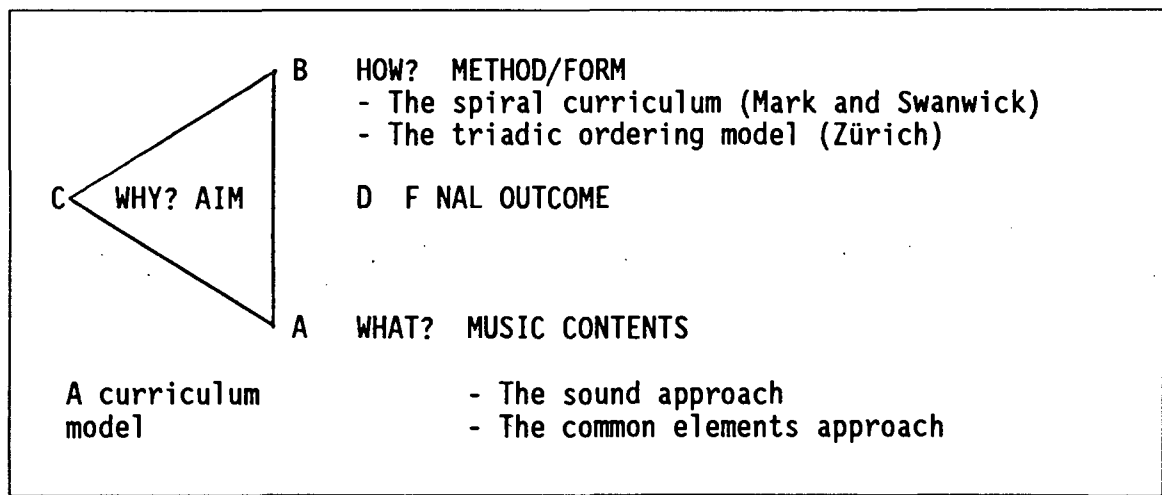
The concept of curriculum has received considerable attention in Chapters 1 and 2. It would seem that authors agree that components about which knowledge is usually gleaned in a didactics course are:

- * objectives
- * learning experiences
- * learning content and
- * evaluation.

For the purpose of this study the components of the curriculum mentioned above will be dealt with in the context of curriculum development. These will enable the researcher to evaluate the music curriculum in the light of the criteria relevant to this research topic.

4.5.1 Curriculum model

A diagrammatical representation of a curriculum model relevant to music (Le Roux 1992:99) is presented:



The following can be identified:

Content

Method

C Aim

D Final outcome.

4.5.2 The spiral curriculum

According to Fraser *et al.* (1990:126), the spiral curriculum means that the same theme or component of a particular theme is repeated in different years but at different levels of complexity and difficulty. Consequently, progressive extension as well as deepening occur. This approach is normally followed to expand and develop the learner's frame of reference systematically over time.

The spiral curriculum enables students to learn the already mentioned elements of music meaningfully. Using this approach, new suggestions, alterations and improvements are made by the students and the teacher. In concepts such as form, balance, and contrast, the combinations of sounds will become more refined and will begin to reflect aesthetic feeling in the students' planning and execution. This approach helps them to create sounds by themselves.

4.5.2.1 Merits of the spiral curriculum

According to Swanwick and Tillman (1986:334-338), the spiral curriculum has the following merits:

- * There is a recurring pendulum swing in musical development, from the individual perspective to socially stimulating and communally responsive.

- * The process is cumulative; it encourages sensitivity and active interaction.
- * The process is cyclical; one never loses the need to respond to sound materials, re-entering the spiral repeatedly, no matter what age one happens to be.
- * It encourages active listening to sounds.

4.5.3 Objectives

Objectives are divided into the following three main categories:

- * cognitive objectives
- * affective objectives
- * psychomotor objectives.

4.5.3.1 Cognitive objectives

These are the objectives which pursue specific accomplishments. The categories of behaviours to be pursued, according to Regelski (1975:207), are:

- * understand
- * identify
- * perceive
- * differentiate or contrast
- * evaluate or assess.

The examples of objectives in the cognitive domain are the following:

- * "knows important facts about the historical and artistic development of music, including social implications, stylistic eras, and so on;" (Bessom *et al.* 1980:34);

- * know and experience the basic elements or concepts of music either on their own or in combinations, e.g. melody, rhythm, harmony, texture and form
- * recognise, both visually and aurally, the various sound-producing instruments.

4.5.3.2 Affective objectives

These are the objectives which refer to the attitudes, dispositions and appreciation of music. Behaviours which can be pursued are:

- * enjoying music
- * react intuitively to music
- * organise music subjectively
- * describe music in expressive terms.

The objectives of the above behaviours are to form a musically sensitive person who will

- * seek opportunities to play or sing in the class to new musical experiences, be conscious of the musical performances presented by the school and the community, and acknowledge the place of music in the school and society;
- * be able to discover new sounds and sound-producing techniques.

4.5.3.3 Psychomotor objectives

These objectives concern performing skills based on a unification of mind and movement (Nye & Nye 1977:62). According to Paynter (1982:10), these skills could be developed by active participation in singing, playing, listening, reading notation, moving and creativity.

Behaviours which are pursued by objectives related to this domain are:

- * maintain correct tempo
- * master skills through practice
- * imitate and repeat.

The following are psychomotor skills as identified by Metz (cf. Metz 1980:11):

- * Singing: Simple melodies are heard and then sung with accurate pitch and duration of tone.
- * Creativity: The medium of musical expression is sound and silence. Skills of creating sound are developed.
- * Listening: Aural listening is developed and enables students to identify musical elements.
- * Playing instruments: Instrumental skills are developed, e.g. playing the recorder, organ or guitar rhythmically and melodiously.

The researcher has identified that even though the objectives are geared towards observable behaviours, this research should guard against summarily declaring invalid all objectives which cannot quantitatively be measured. Music is one of the arts in which the result of learning is often unpredictable. Despite measurability, objectives are milestones of teaching the learning content.

4.5.4 Content

The focus in the diagram of the curriculum model presented in paragraph 4.5.1 is on the selection and organisation of content. The content discussed must be selected in accordance with formulated aims, goals and objectives. Some examples of objectives have been provided in paragraph 4.5.3.

Music implies sound, therefore the sound approach is the starting point in the teaching of music. Music is a non-verbal language (Van der Merwe 1988:38), a way of communicating ideas and feelings through the medium of sound. Each music content should be accompanied by a musical sound - hence selection and organisation of sound depend on the quality of sound.

Another aspect of the content will be the expressive elements of music that deal with the way in which music is expressed in terms of tone quality, tempo and dynamics, and the constituent elements of music that deal with those basic elements of which music is comprised, namely rhythm, melody, texture and form (Nye 1979:46). The roles of the constituent elements in music are the following:

- * melody "gives music its expressiveness by means of varying pitches";
- * texture and timbre "give it interest and colour";
- * rhythm "gives music its heartbeat, and thus makes it alive";
- * form gives music "shape and a meaningful organisation" (Churchley 1969:3).

In view of the concept of curriculum above, Sunderman (1965:54-57) believes that the dynamic music curriculum should comprise the following:

- * vocal expression
- * listening programme
- * musical participation
- * creativity
- * instrumental expression
- * rhythmic expression
- * melodic expression
- * theoretical expression.

Music, as has been said before, is a communicative art. Therefore sound and conceptual elements form the approaches to the selection and organisation of the learning content.

The researcher will regard the above as the learning content of music which, if taken into consideration, constitutes a balanced and diversified curriculum. Spirally as it ought to be, musical elements should be the substance for contemplation, consideration and analysis. In agreement with this, Landis and Carder (1972:113) point out that the music curriculum should have three areas of experience, namely performing, analytical listening and experimenting-improvising-composing. Such a curriculum content is balanced and comprehensive and should therefore initiate mind-challenging activities of the student-teachers.

It is however clear from the above spiral curriculum that the music programme should promote self-expression and understanding and initiate the development of skills such as the following to be taught to the student-teachers:

- * listening skills
- * singing skills
- * playing and performing skills
- * creativity.

It should specify a number of learning contents or learning fields, each with its prescribed concepts, as well as the time to be devoted to each topic or aspect every week. It should also determine which part of the content is compulsory, which is optional, which will be examined and which not.

For the sake of clarity and effectiveness the teaching of content is always

linked up with the use of media. The discussion below focuses on the issue of media.

4.5.5 Teaching media

The students of today grow up in an era of technology and television. It is therefore important for this study to take the use of teaching media into account. Moss (Video 1983) has found that pupils spend more time in front of the television than at school.

Teaching media are all the aids of which a teacher can make use to ensure that the teaching content has been successfully communicated to the pupils. Heunis (1987:16) divides teaching media into three groups:

- * First generation: These are simple teaching media which include the blackboard, bulletin board, flannel board, musical instruments and books.
- * Second generation: These are elementary technological media which include hardware materials (physical or technical apparatus), for example a cassette player, overhead projector and record player.
- * Third generation: These are sophisticated, independent technological media such as television, the computer and the language laboratory.

Navac (in Van Graan 1984:1) concludes by saying:

"There is hardware - the equipment; there is software - the materials; and there is underware - the preparation."

This means that teaching preparation should include the handling of both the hardware and the software, so that the lessons can run smoothly.

4.5.5.1 Merits of teaching media

The following merits can be listed:

- * Teaching media increase the pupils' ability to remember facts (retention ability)
- * Teaching media improve individual activity
- * Teaching media appeal to the individual senses
- * Teaching media convey the message most effectively
- * They provide additional support
- * They can also provide a summary of what was taught
- * They provide clear and unforgettable explanations
- * They stimulate the pupils' imagination.

The above shows that teaching media are necessary for effective teaching and learning. They are therefore not the ends but the means of teaching and learning. This however suggests that the correct application and sufficient teaching media can contribute to the successful teaching of music. In order to convey the learning content effectively, teaching media should be available and be used.

Other than the use of media, effective teaching relies on evaluation as well. At this stage it is relevant to outline the evaluation aspect of music.

4.5.6 Evaluation

According to Hoffer (1983:110-111), evaluation in music is directed at musical knowledge, singing and/or playing instruments, and the emotional reaction to music.

The purpose of evaluation in music should be to

- * give the teacher the opportunity to practise continuous self-evaluation
- * determine continuously the level of mastery of the learning content and pupils' application thereof
- * ascertain the progress of the pupils' music capabilities
- * determine deficiencies in the teaching and in the pupils' forming of concepts, so that correction can take place
- * encourage pupils to achieve optimally and to participate in music activities
- * monitor pupils' progress towards achieving an aesthetic value system with regard to music.

Evaluation in music, as in other subjects, can take place in the initial stages of the lesson, during the lesson and at the end of the lesson or module. The aim of this is to ensure that acquired knowledge is retained and an aesthetic value system with regard to music is developed. For the purpose of this study, evaluation will form an integral part in analysing the music syllabus for teacher education.

As has been explained in Chapter 3, a subject didactics curriculum for teacher training should refer to components such as teaching skills, micro-teaching and teaching practice as well.

4.5.7 Teaching skills

Effective teaching, and consequently effective learning, entail more than good planning. Once the teacher has selected the content, formulated his objectives and selected suitable methods and media, he has to put into operation what he has planned. This operation requires certain teaching skills and the

competency to execute these skills. The question immediately arises:

What musical teaching skills should the student-teacher possess?

Four areas of musical skills should be developed towards enabling student-teachers to understand how the concepts of music and the structural components are integrated in every piece of music. The following skills are applicable:

- * listening skills
- * analytic skills
- * practical playing or singing skills
- * written work.

Active listening implies aural development. In effect all the concepts relating to the basic theoretical principles of music should be approached and practised from the aural perception.

Music analysis requires the development of reading skills so that students may follow and study scores with understanding. Analytical sight singing or sight reading is of paramount importance since it covers the practical application, as well as the auditive experience of music.

The practical side of the learning process embraces active participation in the creation of sound. Various levels of musical skills should be taken into account, from the more mechanic realisation of notation into sound, to memory training and improvisation techniques. Writing skills are directed towards the application and realisation of specific theoretical, historical and harmonic concepts into musical notation.

4.5.8 Micro-teaching

Micro-teaching is designed to bridge the gap between theory and practice in music teaching. The micro-teaching lesson should include the following:

- * motivating activities
- * analytical listening
- * participation
- * follow-up activities.

In this manner the personal teaching style of the student-teacher can be unfolded and trained. The individual personalities of the pupils, specific circumstances, such as the suitability of the classroom and the sophistication and suitability of the available musical equipments, will be identified. This should be done in the presence of school children who are doing music at school or else the peer group as an alternative. If properly implemented, micro-teaching provides full possibilities for the application of the subject-didactical components.

4.5.9 Teaching practice

The student-teacher should be able to select and organise music content in a progressive fashion. The presentation should be systematical in order to unfold musical concepts to be learned.

During teaching practice the student-teacher should always take the actual sound of the music as starting point. Time should be given to pupils to discover and investigate the theoretical, harmonic and historical principles of the music. The student-teacher should use the music examples as the basis for designing ear tests, dictation, sight singing and sight reading. The music teacher should stimulate and develop musical reactions and behaviours. This

would require the designing of methods to involve pupils actively in the teaching, for instance through performing, creative activities or improvisation, and gradually guide pupils to communicate their own musical experiences. In this way student-teachers experience or obtain first-hand information about music teaching: management of the music classroom, handling of musical instruments and planning and execution of music lessons.

4.5.10 Summary

The presented structure of a curriculum for the subject didactics of music is based on the generally accepted curriculum structure. It should be regarded as a proposal in order to include other issues of importance for teacher training, such as teaching skills and teaching practice. A close link between theory and practice is proposed in this way in order that the student-teacher can prove himself/herself capable and competent to teach with great success.

4.6 CRITERIA FOR EVALUATING A SYLLABUS

Based on the information provided in previous chapters, a number of criteria can finally be proposed, aimed at the evaluation of the syllabus for music for the Secondary Teacher's Diploma.

4.6.1 Aims and objectives

In the report on music teaching by the Cambridgeshire Council of Musical Education (1933:52) the following aims and objectives are stated:

- * "Teaching of a graded ear-training course, including appreciation of music by rhythmic movements.

- * Teaching of reading from Staff Notation by means of the Tonic Sol-fa Notation."
- * Training of students' voices with special consideration to curing faults
- * Conducting choirs and orchestras
- * Selection of suitable music content and media
- * Simple harmony, musical form and musical history
- * Instrument playing.

In support of the above information, Dachs (1990:2) writes that music education is concerned with

- "* teaching [students] about musical concepts individually and cumulatively so that finally [students] are introduced to music as an integral whole;
- * allowing [students] to perceive music as an integral part of their environment;
- * including the whole range of musical styles from all periods, cultures and countries, ...;
- * providing a solid foundation on which subsequent stages can build;
- * ensuring that positive attitudes towards music are fostered and that a conducive atmosphere is created, which will promote a love and appreciation of music".

In order to be successful in all the mentioned aspects, student-teachers should know that to develop an appreciation for music as such is an end in itself, although Strauss (1988: 55) writes:

"The fact that music appreciation as a goal in itself is not really part of most music curricula".

Therefore, she proposes a participatory method to enrich student's listening experiences in view of developing appreciation (Strauss 1988:55-69).

4.6.2 Content

The above-mentioned aims and objectives are meant to introduce student-teachers to the teaching of the following components of music:

- * Music theory
- * History of music / African music
- * Music form
- * Instrumental / Practical music, etc.

In more detail the content should reveal the following:

- * basic musical elements and different musical styles
- * multicultural learning content
- * it should be in accordance with the needs of the students
- * content should be relevant, balanced and reliable
- * content should promote self-activity in student-teachers.

4.6.3 Teaching media

The following criteria can be formulated for teaching media:

- * media should be reliable and suitable for student-teachers
- * teaching media and learning media should become part of one integrated whole with the learning content
- * media should be simple and affordable to teachers and student-teachers.

4.6.4 Evaluation

The following criteria can be applied to evaluation:

- * evaluation should be continuous and summative
- * it should guide and promote listening skills, sight reading and instrumental

playing

- * it should be relevant to the needs of student-teachers
- * it should promote critical thinking.

4.6.5 Didactic principles

Based on the didactic principles mentioned in paragraph 2.5.1.4 of Chapter 2 eight criteria are presented. Music, like any other school subject, falls within the ambit of these didactic principles. The criterial principles are:

- * Music activity should guide students in terms of the principle of individualisation (vide 2.5.1.4.1)
- * Music activity should guide students in terms of the principle of motivation (i.e. intrinsic and extrinsic motivations) (vide 2.5.1.4.2)
- * Music activity should guide students in terms of the principle of activity (vide 2.5.1.4.3).
- * Music activity should guide students in terms of the principle of totality (vide 2.5.1.4.4)
- * Music activity should guide students in terms of the principle of development (vide 2.5.1.4.5)
- * Music activity should guide students in terms of the principle of perception (vide, 2.5.1.4.6)
- * Music activity should guide student in terms of the principle of selection (vide 2.5.1.4.7)
- * Music activity should guide students in terms of the principle of socialisation (vide 2.5.1.4.8).

Without these didactic principles, it would be difficult to teach music to student-teachers, as these are the guidelines of subject didactics. All eight of the principles of individualisation, motivation, activity, totality,

development, perception, selection and socialisation are relevant to music teaching since they unfold the whole of music reality to the student-teachers. These criteria will be applied in the analysis of the syllabus of music for secondary student-teachers.

4.7 SUMMARY

Music is a science of art. It is a basic part of general education and has societal roles. Amongst others, music provides pleasure and relaxation, therefore the point of departure in the teaching of music has been and will always be sound. Sound is expressed by expressive and constituent elements. It was found that the communicative approach in music teaching is the best towards the understanding of music as the communicative art. Spirally, as the curriculum ought to be, the music content is being meaningfully disclosed to the students. What is more important in learning music is the hear-do-see approach and as such media are indispensable for the teaching of this subject. If the objectives, content, teaching media and evaluation are selected, designed and presented in accordance with the needs of the students and the society as the primary influences in all curriculating activities in music, then the subject didactics curriculum of music can neither be described only as "student-centred", "college-centred" or "society-centred", but rather as "holistically centred". Like Choksy (1991:6), the researcher is of the opinion that

"No other subject has as much potential to engage the total person or is so suited to a philosophy of holistic education"

as music.

Against this background and with the help of the listed criteria an analysis of the syllabus for music will be presented in Chapter 5.

CHAPTER 5

ANALYSIS OF THE MUSIC SYLLABUS FOR TEACHER TRAINING COLLEGES

5.1 INTRODUCTION

In order to unlock reality to the pupils, the learning content should ideally be selected from the society's experiential knowledge, culture, traditions, values and norms according to specific criteria listed in paragraph 2.6.2. It is then organised and systematised in syllabi for the various learning subjects and combined into an overall curriculum. The syllabus is a brief summary of compulsory and optional topics or themes (learning content) for a given subject/module/activity, which should be taught at a particular level and over a particular period of time. Usually the term "syllabus" refers to one specific document that pertains to a specific subject discipline. Such a subject syllabus is usually compiled by a special syllabus committee, instructed by bodies such as the Education Authorities.

This means that the syllabus consists of aspects such as an ordered list of learning content, objectives or aims as well as prescriptions for evaluation. One can therefore take the syllabus as a brief version of the subject curriculum, which specifies the aims, objectives, content and evaluation of a subject. The content is usually laid down according to a certain order, for example, the progressive principle, the concentric principle and the symbiotic principle.

5.2 SYLLABUS FOR MUSIC (STD) 1991

The researcher confined his research analysis to the Department of Education and Training Music Syllabus for Secondary Teacher's Diploma (STD) 1991.

In this syllabus (DET 1991:2-9) the structure of music is spelt out as follows:

A Aims

B General remark

C Content

D Evaluation.

5.2.1 Summary of the syllabus

To obtain an overview the various aspects of the syllabus are briefly summarised.

5.2.1.1 Aims and objectives

The syllabus states only the following aims:

- "1. To equip the student with enough musical knowledge to be able to understand, interpret and read musical scores.
2. To teach the fundamental principles of playing the recorder.
3. To train a group in their own class to perform as a choral group or ensemble.
4. To enable the students to teach Music successfully in the Secondary School" (DET 1991:2).

5.2.1.2 Content

The syllabus presents the following content:

- * Theoretical aspects: major and minor scales; transcription from sol-fa to staff notation; listening
- * Recorder playing: triads and keys
- * Choral work: voice training, conducting and choir training
- * Listening skills: listening to music of various periods (DET 1991:3-9).

5.2.1.3 Teaching method

Lesson planning with reference to the content and various school classes is suggested as the basic teaching method (DET 1991:4&8).

5.2.1.4 Teaching media

The syllabus suggests the following teaching media:

- * Recorder
- * Cassette recorder
- * Keyboard
- * Musical scores (DET 1991:3-9).

5.2.1.5 Evaluation

The syllabus provides formative and summative evaluation methods in order to evaluate student-teachers (DET 1991:6&9).

The above summary serves as the point of departure of the analysis of the

syllabus.

5.3 ANALYSIS OF THE SYLLABUS

In accordance with the process of curriculum development and the structure of the curriculum as applicable to a syllabus, one should take into account questions regarding situation analysis, aims and objectives, content, methods, experiences, media and evaluation when analysing a syllabus.

5.3.1 Situation analysis

When applying situation analysis as criterion it is evident that the syllabus is not the result of a proper situation analysis. The needs and expectations of the South African society are not equally met because the analysis of the syllabus indicates the influence of a Western frame of reference. It places a large emphasis on Western or classical music at the expense of other cultural music and traditions, such as African music.

Of serious concern is the fact that the study of Western music seems not to have been designed in accordance with the abilities of the students, as it is generally unknown to them. It is therefore necessary to africanise some of the musical aspects to meet the abilities of the students.

5.3.2 Aims and objectives

The syllabus does not make provision for objectives. For this reason the researcher only refers to the four aims quoted above. The analysis proves the general character of these aims.

* The aims seem not to have imbibed, nor do they comprise, norms of the particular society, the individual, philosophy and structured knowledge of reality of the milieu within which these students would generally practise teaching once they are qualified. These aims seem not to be directed towards the general formation of the individual, the student-teacher in particular, but towards the teaching of Western music. The question which might be raised is why these aims are directed towards the teaching of Western music? In trying to respond to this question one could point out the fact that music teaching in South Africa used to be founded on the English system, where the Western type of training and information predominated. It is an open question whether the aims reflect the contemporary society in South Africa.

* The aims do not help student teachers to understand the purpose of subject didactics of music. How to link the theory of the subject discipline with the practice is not mentioned. In the end, having a knowledge of the theory of music without knowing how to put it into practice creates a futile situation. The aims do not explain how to help student-teachers to achieve specified knowledge, abilities and skills and to collect material with reference to media centres, information systems and the music dealers for a confident start as teachers.

* The aims of the syllabus are not designed to introduce student-teachers to acquiring first-hand information and experience of teaching in the course of their training by means of, for example, educational technology, micro-teaching and teaching practice in schools. This means that they are not relevant to the actual teaching-learning situation. They are therefore not based upon knowledge of local situations, environments and communities, nor on the principles of involvement and enjoyment through learning experience.

* An important aspect is that the aims fail to specify the form in which the instructional material should be presented. They therefore seem to be detached from the principles of content selection and how to control the subject content - which leaves student-teachers incapable of utilising the skills of teaching a subject, in this case music.

* The formulation of the aims refers to cognitive and psycho-motor skills while neglecting other art skills regarding the affective and aesthetic categories.

In the researcher's opinion the four aims in the syllabus have until now served:

- ° to equip the student-teacher with the necessary tools to teach pupils
 - to sing songs in various styles
 - to play recorders and percussion instruments (if available)
- ° to help the student-teacher to read without undue difficulty tonic sol-fa and staff notation
- ° to provide the student-teacher with a fairly thorough theoretical basis
- ° to give the student-teacher a general idea of the development and growth of music through the ages.

This suggests that the syllabus does not have aims providing more specific information. Very important is the total lack of objectives structured with regard to their specificity, excellence, consistency, correspondence, coherence and relevancy.

By way of example in support of clearly formulated aims, reference is made to the Transvaal Education Department (1989:2) proposing the following aims of

Subject Didactics of Music:

"To lead the student teachers to develop the following with the help of their knowledge, comprehension and skills:

- (a) Awareness of the fact that subject components of music should not be studied in isolation, but rather in an integrated way;
- (b) An aesthetic/normative discernment with regard to music, and
- (c) Respect and appreciation for the particular method of work of representative composers."

For the sake of clarity of aims and objectives, Geldenhuys et al. (1992:21 and 39) differentiate between general and specific objectives:

- * "To lead the pupil to gain a knowledge and understanding of the structural materials, elements and styles of music by means of an integrated approach to the components, music history and form."
- * "Pupils should be able to complete a table of the main dances of the suite and some Galanterien with the correct time signature and tempo."

These objectives are well ordered, directioned, explicit, behaviour oriented, can be measured, are relevant and challenging skills. It is important to set a clear course by formulating syllabus objectives, because they direct the activities of the student-teachers and how to master all the teaching skills before entering into the real teaching-learning situation.

5.3.3 Content

Learning content will be scrutinised according to the criteria set out in paragraph 4.6.2.

* Validity or applicability

The syllabus consists mainly of theory in the two notations, that is tonic sol-fa and staff notation, but with more emphasis on the "unfortunate" one, viz. the sol-fa notation. It also contains voice exercises, sight reading and the teaching of songs. These and other aspects mentioned in the syllabus seem not to have been based on true and empirically verifiable knowledge, but on an outdated and outmoded concept of music. By putting emphasis on singing and theory in the content, the colonial tradition of preparing students to perform at worship services and on speech days is pursued.

The content at issue seems to reveal a limited quantity of the categorical structure of reality since more emphasis is placed on theory. Therefore it does not represent the total spectrum of knowledge of subject didactics of music, and as such it cannot lead students towards a meaningful teaching experience.

The syllabus content focuses on Western music and its materials rather than revealing a bias towards African music and its cultural materials. The syllabus fails to disclose the learner's world and total reality to the student-teachers in a more balanced and formative way, which is necessary to mould the student-teacher to become a complete individual as an African teacher. Multicultural learning content could have addressed this issue.

* Relevance or applicability

The content, as it is prescribed in the syllabus, cannot be easily communicated because of its foreign nature. This suggests that it has not been selected in accordance with the needs of the society and the students. The scientific knowledge of the subject is obscured, with the result that the

systematic build-up of knowledge is difficult to apply. Student-teachers may find it difficult to integrate this content with a real-life situation. It may also be difficult to implement the content which is not multipurposed and multivalued. The content to be studied is inadequate as there are no additional aspects other than theory and the singing of songs. The syllabus furthermore includes very little information about African music and history of music, even though these are acknowledged fundamentals of music. Instrument-playing is left to those who are gifted, while easily available, affordable traditional instruments are neglected. The syllabus contains bits of music content which ultimately are irrelevant to the student-teacher in his becoming a professional teacher.

The quality of the content can not be regarded as rich, economical, realistic, balanced or relevant. Elliot (1986:140) concludes by saying that

"The curriculum is the nexus for society's problems and for society's expectations of the future. The curriculum mirrors society's values; the individual school is society and culture in miniature".

This means that content should open up culture to the student, which is not the case with the syllabus in discussion.

The content has no propedeutic value, that is, it does not provide knowledge that seems to be worthwhile or relevant, neither for the present nor for the future. Reasons for this are that the content does not anticipate the future in social, political or academic fields. It should rather act as an invitation to ensure that the learning experience remains dynamic for the prospective or student-teachers by way of, *inter alia*, self-activity. Finally the content seems to lack a pragmatic, immediate value and has little impact on the life of the student-teacher.

* Didactic-pedagogical requirements

Also implied in the above discussion is that the syllabus content does not form a topic of conversation between the teacher and the pupils as it represents only one side of the total discipline. This is evidenced by putting emphasis on Western music. Voice-training can be used as an example. The syllabus could do justice to the students if, in this case, mention is made of how the teacher will train his students. This may include breathing techniques such as posture or breathing exercises, informal breathing exercises, formal breathing exercises and diction. The syllabus keeps silent about underdeveloped pitch and procedures in resonance.

The way in which the content is organised poses a difficulty to the student-teacher who wishes to control the disclosure of reality to his pupils since the content as such is insufficient for this purpose. At times, it does not expound the necessary didactic considerations such as methods, principles and methods of approach. The sequence in the content does not appear to have subjected material to any analysis on which to build an instructional design. The scope is somewhat limited. In short, the organisation of content to be pertinent to an African child requires from the teacher to supply much of the organisational sequence, including African culture. The content of the syllabus seems not to have been widely field-tested, and as such very little help is given on the teaching of the subject.

5.3.4 Teaching method

The syllabus fails to provide specific knowledge regarding teaching methods other than lesson planning and mere references to e.g. methods of teaching

songs. The lecturer has to work out various methods which will be suitable for his student-teachers. In reality lesson planning involves more than only method as it includes aims and objectives, content and media as well.

5.3.5 Teaching media

The syllabus makes provision for the following media:

- recorder
- radio
- record player
- music scores.

These and other teaching media are all of a technological kind and can rather be regarded as Eurocentric curriculum materials. Even though students seem to be actively involved with the learning material, it is not sufficient to rectify media deficiencies. The syllabus has actually adopted a tendency to emphasise Western instruments at the expense of African instruments.

The above information shows that the syllabus still needs renewal with regard to media in order to meet the requirements of relevant and representative teaching media for music in a multicultural society.

5.3.6 Evaluation

It is generally accepted that music is a non-examination subject. This leads to the idea that music is not on an equal footing with other subjects in the school curriculum.

The syllabus provides evaluational procedures in the form of assignments,

written examinations and practical lessons. Mention is also made of instrumental playing, which in itself is an evaluation of musical performance. By putting emphasis on assignments and written examinations, the syllabus inclines towards a stereotyped evaluation of intelligence and marks instead of evaluating the individual as a whole. The syllabus should therefore provide a type of evaluation which can evaluate musical knowledge, singing and/or playing instruments (including sight reading), and the emotional reaction to music (listening skills). These cannot be measured by an academic test or written examination, but should be measured by other forms of evaluation.

Even though evaluation is stated explicitly, the process as such lacks reliability. This is due to its inconsistency since only the aims are provided. It is difficult to measure the student's achievement with regard to the music of other cultures than the Western, since it is not included in the curriculum. For that reason, the syllabus only partly fulfils the requirements for evaluation especially with regard to relevancy.

5.3.7 Didactic principles

Didactic principles as criteria concern the question whether a syllabus provides evidence of the influence of these principles.

5.3.7.1 Individualisation

The aims accommodate the forming of the student-teacher as they refer to the equipping of individuals with musical knowledge. The use of the word "student" instead of "every student" may refer to a class as a group and not to an individual student. There is no mention of music as a specific or "individual" subject. The possibility of double-unlocking is not recognised.

5.3.7.2 Motivation

The interests of the student-teacher per se is not entailed in the aims as they fail to motivate student-teachers. There is no mention of either extrinsic or intrinsic rewards.

5.3.7.3 Self-activity

Playing a recorder is an activity executed by an individual. In this sense the aims recognise the principle of self-activity.

5.3.7.4 Totality

The aims do not acknowledge the individual as a totality. From the taxonomical perspective reference is found with regard to knowledge (cognitive) and playing (psycho-motor) but no acknowledgement of the affective or aesthetic aspects of the human being. On the other hand no reference is made to the totality of musical knowledge (content). Double-unlocking of both the student-teacher and the music content is not recognised.

5.3.7.5 Perception

This principle seems to be recognised. Mention is made in the aims of concrete activities such as playing the recorder, reading of musical scores and performing as a choral group coupled with understanding and interpretation. Music is more than performing, reading musical scores and playing instruments, however, as other activities such as hearing, identification and analytical thinking are also encompassed. For this reason the principle need to be unfolded as a whole.

5.3.7.6 Development

The aims provide space for this principle as mention is made of the words "understand, interpret and read musical scores" in a developmental order.

Furthermore, from the first to the fourth aim a sequence is recognised in the sense that one must obtain knowledge and musical skills before one can teach the subject with success. In other words, students and content are to be developed from the concrete to the abstract and from the simple to the complex. The development of the student-teacher, however, is not stated in his/her totality, but only regarding musical skills.

5.3.7.7 Selection

The aims do not mention any way in which the content can be selected. There is only one instance where mention is made of a recorder as an instrument to be learned. This is not enough, however. The aims should accommodate other cultural music contents to be included in the syllabus. Selection should also be based on principles like totality and individualisation.

5.3.7.8 Socialisation

Guidelines are provided according to which students are to be trained as a group to perform as a choral group or recorder ensemble. This offers students a better chance of socialising by working or performing together. With regard to content one should realise that music is best understood in terms of integrating other cultural traditions, that is multicultural music education. This issue is neglected by the aims. For this reason double-unlocking seems to be discarded.

It is clear from the above that didactic principles could figure as criteria and indicate as to whether the syllabus could be accepted or has deficiencies. The application of the principles of individualisation, motivation, totality, perception, selection and socialisation indicate shortcomings regarding aims and content which could be rectified.

5.3.8 Summary

A summary of the syllabus of music was given in the context of subject didactics curriculum. The following components were discussed:

- Aims and objectives
- Content
- Teaching media
- Evaluation.

This was done in order to analyse the syllabus of music for Colleges of Education. The researcher made use of the criteria formulated in Chapter 4, paragraph 4.6. The syllabus was analysed on the basis of the following claims on the curriculum:

- Situation analysis
- Aims and objectives
- Content
- Teaching media
- Evaluation.

Furthermore, the syllabus was analysed on the basis of eight didactic principles, which are:

- Individualisation
- Motivation
- Activity
- Totality
- Development
- Perception
- Selection
- Socialisation.

5.4 CONCLUSION

From the above analysis, the following brief conclusion was reached:

It is essential for the researcher to spell out that the syllabus has some gaps or deficiencies which ought to be corrected in order to cater for student-teachers in the teaching of music at schools.

The syllabus provides for only four aims. Adulthood as a total aim of education is not included in the aims. Due to insufficient recognition of the important role being played by the didactic principles the student as a total person is reduced to cognition and certain skills. Musical aesthetics and appreciational aspects are ignored due to incomplete aims. Double-unlocking, viz. the student to music and music to the student, as a frame of reference for education, teaching and learning, is not recognised.

Objectives are totally ignored by the syllabus. Thus, the syllabus fails to present a useful distinction between general and instructional objectives and a classification of objectives. The researcher concludes that is difficult to select the relevant content for the students.

The content was also found to be inadequate and one-sided. It does not provide enough scope for the student-teacher to practise didactic skills. Modern technological instruments are emphasised at the expense of the more simple and available traditional instruments. This is an indication that the content seems not to be field-tested and as such it is not representative of a true reality (as it ought to be). It has been shown that too much emphasis is placed on the theoretical knowledge than on the practical applicability of the content, and this is in conflict with what Human (Degenaar & McFarlane 1982:120-133) described as the spectrum of subject didactics, as was discussed in Chapter 3.

The syllabus inclines towards Eurocentric music because much attention is given to Western music at the expense of Afrocentric music and history of music. The teacher is expected either to supplement (if possible), or to ignore, the indigenous music of the students and society. Salmon and Woods (1991:54), in commenting on the Kwazulu College curriculum, write:

"Originating from DET in Pretoria, it is essentially a highly prescriptive package of course structures, compulsory subjects, and period allocations. All subjects have to conform to the core syllabi, from which nothing may be removed and little can be added ..."

The current syllabus is already so full of Western music that little space is left for anything else. This, and other aspects discussed above, indicate that the syllabus needs extensive renewal to be able to cope with the transformation of educational strategies of the envisaged South Africa.

CHAPTER 6

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

The subject didactics curriculum for music is faced with the following dilemma: on the one hand the validity of music in the school curriculum is beyond question; on the other, the student-teachers expected to teach music are frequently inadequately trained. The current emphasis on the educational transformation has aggravated the focus on educational problems, such as the climate of uncertainty with regard to music didactics at colleges of education in South Africa. This dissertation is a strong educationally and didactically motivated appeal for a relevant music curriculum in teacher education in South Africa (Venda inclusive).

The present music curriculum at best requires that student-teachers be trained to meet the demands of the system, that is, to play the recorder, train and conduct a choir, teach class music with all its many facets and cope with other extra-mural activities like concerts and choir festivals. This, however, frustrates student teachers. Ideally, the subject didactics curriculum of music should endeavour to enable student-teachers

- * to teach music in an integrated manner
- * to use material from different music traditions in lessons freely
- * "to play, compose, teach and think about music with a depth of understanding that has been enhanced by their cross-cultural studies" (Parker 1987:72)
- * introduce student-teachers to the various components of music and the diverse skills required to implement these

- * link theory and practice in the teaching of music, that is, integrating didactical knowledge, subject-didactical knowledge, micro-teaching and practice teaching, as well as the use of media.

It is necessary that the present music curriculum be changed from one featurising a largely Western-centred approach to one that is relevant, coherent, comprehensive, flexible, and more closely reflects the musical environment of the country.

6.2 SUMMARY

The problem formulated in Chapter 1 concerns

a curricular analysis of the structure and effects of the 1991 STD syllabus for music in use for teacher education in Venda teacher training colleges and its relation to micro-teaching and teaching practice.

A curricular analysis is the result of curriculum studies. Since the researcher places the curriculum within a didactic-educational frame of reference the study started off with investigating the field of didactics in Chapter 2. The field can be summarised as dealing with the teaching-learning situation in the school and at tertiary institutions. Questions regarding the why, where, what, who and how can be asked. In order to answer such questions theories were formulated, ranging from idealistic-forming to technological-systems theories, including a critical-theoretical perspective. The need for guiding the teaching and learning acts brought to the fore didactic principles such as totality, development, activity, selection, et cetera.

The complicated structure of the teaching-learning situation asked for a curriculum investigation whereby aims and objectives, content and learning experiences, methods, media and evaluation form part of the development of teaching strategies in order to address the intricacies of the situation. In view of the education problems in South Africa the question of transmission, transaction and transformation should be handled within an educational-curriculum perspective.

The investigation in Chapter 3 placed the focus of the didactical frame of reference on the question of subject didactics. It appeared that a close link exists between didactics and subject didactics. The structural spectrum of subject didactics was dealt with, providing a basis for subject-didactical considerations regarding the teaching of an individual school subject, e.g. music. This spectrum includes the curricular facets regarding subject syllabi. The researcher proposed a subject-didactical structure for teacher training, thereby enhancing the spectrum to include the practical aspects of teacher training.

Chapter 4 presented a brief analysis of the structure of music. The subject-didactical structure of music as a subject for the training of student-teachers was explained, with special reference to a curriculum model. As a result of this explanation, and taking into account information from previous chapters, the researcher proposed criteria to analyse and evaluate the already mentioned STD syllabus for music.

Chapter 5 contains the analysis, the results of which are to be reported in the next section of this chapter.

6.3 CONCLUSIONS

6.3.1 Analysis

The analysis of the syllabus under consideration produced the following results which are now briefly presented:

6.3.1.1 Aims and objectives

The syllabus does not contain any statements which can be regarded as objectives. The information to follow refers to the aims in the syllabus.

- * In general the aims are undifferentiated. As such they are chiefly applicable to Western music teaching, without taking into account other fields of music, e.g. African music, the stage of development of students and the teaching profession as a whole.
- * The aims lack comprehensiveness and also sufficient detail in order to be meaningful as guidelines.
- * The aims are not arranged in any coherent system to show their logical interdependence.
- * The aims are indicative of the preferences of the designer, emphasising a particular set of outcome, e.g. only the recorder is mentioned as instrument.

- * No evidence can be found of critical-thinking or teaching skills and competences to be acquired by student-teachers in order to be able to analyse the subject curriculum and develop skills and competences.
- * Students are neither really addressed as individuals nor motivated by the aims.
- * The aims neither acknowledge the student as a totality regarding the affective or aesthetic experiences nor for his development as a human being.
- * The aims do not provide for training of all the senses and skills (principle of perception).
- * No mention is made of selection of content and media in the aims.

6.3.1.2 Content

The syllabus does not feature the content as a total reality. It is difficult to discern the principle of totality. This means that the content lacks continuity, differentiation and integration. The study of music in other cultural traditions forms but a small part, if at all, of the syllabus, with much concentration on Western art music. The principle of selection is not acknowledged.

On the other hand, the syllabus fails to provide detail where it is expected to do so, e.g. insufficient detail is provided when it states that twelve pieces should be studied.

6.3.1.3 Teaching method and media

The syllabus fails to address the issue of teaching methods other than referring to lesson planning. Regarding teaching media, the syllabus makes provision only for a stereotyped use of teaching media in line with the interests of student-teachers.

6.3.1.4 Evaluation

The syllabus does not make provision for a section dealing with overall evaluation. It only indicates how marks are allocated for written work, assignments and examination.

6.4. RECOMMENDATIONS

6.4.1 Aims and objectives

6.4.1.1 General guidelines

The following general guidelines on what an ideal set of syllabus aims and/or objectives should include are suggested:

- * The student should be unlocked as a total human being. Attention should be given to all developmental aspects of student-teachers.
- * Content should disclose aesthetic reality to the students as part of the total reality.
- * Aims and/or objectives should take into account developmental and sequential requirements: from the simple to the complex; from the general to the specific.

- * Aims and/or objectives should contain sufficient detail and be comprehensive enough in order to be meaningful.
- * The aims and/or objectives should be skill-directed and promote competences in the student-teacher.
- * Aims should give rise to objectives that can serve as guidelines for the presentation of a lesson in the classroom situation.

6.4.1.2 Examples of aims and objectives

A few examples of aims and objectives are provided.

* Aims:

- to discover and mould the student's musical ability and need for aesthetic experience and expression
- to guide the students through purposeful teaching to obtain the maximum knowledge of, skill in, and insight into, music
- to guide the students towards active participation in music and to cultivate sound judgement and discernment of the value of music
- the cultivation of a positive disposition towards music as a creative and performing art and as a science.

* Objectives:

- to discover and develop the musical abilities and needs of students
- skill in the playing and interpretation of an instrument and building up an adequately balanced repertoire
- knowledge of, insight into and application of theoretical rudiments, harmony, form and general music knowledge, and the development of the student-teacher's aural ability
- at the end of the lesson the student-teacher will know the use of two instruments.

- * Competences

Competences serve to broaden objectives, therefore making comprehensive evaluation possible. This issue should be pursued especially with regard to music education.

6.4.2. Content and learning experiences

- * Content should form a totality - music from all relevant cultural groups should be included in the syllabus, e.g. Western and African music.
- * There must be coordination and continuity between aims, objectives and content since the sources (individual, society, discipline) are the same.

6.4.3 Teaching method and media

- * The syllabus should indicate teaching methods to be used as this can facilitate the choice of media. The type of teaching media to be used for both Western and African music should be identified and meaningfully integrated in the syllabus.

6.4.4 Evaluation

- * Evaluation should be brought in line with aims, objectives and competences.
- * Evaluation should consider the student-teacher as a total human being.
- * Evaluation should take the individuality of the student into consideration.

- * Music should be evaluated as a major college subject.
- * Evaluation should take critical analysis as the basis for understanding and interpretation of the learning content in order to create an awareness for syllabus renewability.

6.4.5 A recommended teacher training course

A more outlined teacher education course should be introduced in teacher training colleges. This means that there should be a clear link between theory and practice. This includes the competency-based teacher education movement which originated in the United States of America. Competency-based teacher education is founded on well-thought out and well-formulated objectives. The researcher suggests that the general academic subjects, also referred to as main studies or specialisation courses, should be integrated with the professional studies or theory of education. A further integration with regard to teaching practice in schools should follow.

The theory taught and studied in colleges of teacher education has to be relevant to the practical experiences of students. Teaching practice should reflect on the influence of such theory.

Teacher education in South Africa (Venda inclusive) should make more effective use of simulation techniques to remove the trauma of a sudden immersion into the teaching practice which students are currently experiencing, without acquiring teaching skills.

Competency-based teacher education should be based on a knowledge-skills-values paradigm. Knowledge should promote the acquisition of skills leading to values. Knowledge, skills and values work mutually and interdependent. Student-teachers should be enabled to analyse their teaching activities critically in order to promote meaningful learning.

6.4.6 Didactics

Didactics as a scientific reflection on teaching should address the current schooling problems in South Africa critically. The didactic theories and principles should be able to account for educational transformation within a context of multiculturalism.

6.5 SHORTCOMINGS OF THIS STUDY

Imperfections may arise in any research project or study. Other than such possibilities, the negative side of this study is the fact that the recommendations have not yet been tested. It should be interesting to see a fully developed subject didactics curriculum and syllabus based on the proposals and implemented in teacher training colleges in South Africa. This is now possible, due to the fact that the country has undergone a transformational phase in which the current syllabi are also undergoing a process of reconstruction.

6.6 ASPECTS FOR FURTHER RESEARCH

6.6.1 The importance of subject didactics to a prospective teacher

The value of subject didactics in teacher education can cannot be overemphasised. In support of this statement the following arguments can be submitted:

- * It is regarded by both professional and student-teachers as the cornerstone of the teacher education, and for good reasons: "It makes Jack a competent teacher".
- * Koerner (1992:46) acknowledges that:
"Teachers typically regard student teaching as the most helpful part of their pre-service teacher education programs."
- * Turney (1977:32) goes further:
"even the strongest critics of current teacher education programmes have generally conceded that student teaching [a culmination of subject didactics- NAN) is a desirable, if faulty, part of such programmes".

The way and manner in which the course in subject didactics is handled in the teacher training colleges in South Africa (Venda inclusive) is currently in discredit and attracts serious criticism. This is because it fails to meet even the most rudimentary set of aims and objectives, content selection criteria, media and evaluation criteria. It is not focused on teaching skills to be pursued by student-teachers. How can this problem be overcome? Teacher training programmes should design a subject didactics course on the basis of the teaching practice approaches identified by Stones and Morris (1972:8-14), namely

* The *model-the-master-teacher* approach

The emphasis is on acquiring skills through observation, imitation and practice. This approach has a practical disadvantage in that sufficient master-teachers are difficult to find in the right places and that it results in a tendency towards conservatism and traditionalism at the expense of competency-based skills. Akin to this model is the artistic approach. It emphasises that teaching cannot be taught. This means that one can only refine the abilities of student-teachers. The deficiency of this approach is that it depends on unexamined premises and half-truths.

* The *master-the-teaching-model* approach

This approach is based on the building of a teaching model which the students learn and master and then implement in the real teaching-learning situation. Akin to this model is the scientific approach which emphasises the behavioural sciences. Every aspect of teaching should be approached in an objective and scientific manner.

Stones and Morris (1972:10) identify four stages in the development of a teaching model:

- "a theoretical analysis of teaching behaviour which takes into account the objectives of the teaching, the beginning knowledge and skills of the pupils, the processes by which the objectives are to be achieved, the variables likely to interact with these processes, the learning outcomes and feedback to the teacher;"
- "the building of a conceptual model which will make clear the relationship of these elements;"
- "the conversion of the model into lesson plans, or a series of plans by the incorporation of specific content and procedures;"

- "the evaluation of the model in operation for its validity to describe and to predict processes and outcomes".

This model is obviously the result of a behaviouristic approach. What is important, however, is the idea of effectiveness, in other words, the successful completion of teaching and learning.

6.6.2 Subject didactics curriculum model

The above information without doubt facilitates the integration of theory and practice in a subject didactics course. A subject didactics curriculum designed and viewed on the basis of the master-the-teaching-model approach is proposed. It should include micro-teaching and teaching practice as well. Such a curriculum model within a subject-didactical frame of reference will undoubtedly improve teacher training and could meet the maximum requirements for teacher education in the new South Africa.

6.6.3 Renewal strategy for teacher training in music

The pragmatic view of life has led teachers to become examination-orientated. This attitude is most unsuitable for teaching music since music is a creative and aesthetic art. The examination-orientated approach should be replaced by a thinking-orientated one, namely critical thinking aimed at creative thoughts. A strategy to produce teachers who do not have a spoon in their hands but skills which motivate creativity and originality would be as exciting and challenging an area of research for the subject didactician.

6.7 CONCLUSION

It is now the time to establish music firmly in the school curriculum and to gain increased acceptance of the idea that music should be an essential part of general education for every pupil.

Music education should be developed to the extent that teachers will be fully equipped with the knowledge to teach that particular subject. It is towards such an ideal that this study is aspiring.

The focus of this dissertation has been directed towards an analysis and evaluation of the 1991 STD syllabus for music against the background of a broad and comprehensive subject didactics curriculum for teacher training colleges with special reference to music and, possibly, other subjects as well.

The researcher believes that it is evident that education in South Africa is currently in a crisis, and the situation should therefore be snapped up to enact a renewal of the existing music syllabi, which is undoubtedly necessary. Subject didactics should occupy the central position in teacher education in South Africa. The main reasons for this, given in order of preference, are:

- * subject didactics is a basic component of teacher education
- * subject didactics will detect and develop teaching skills
- * it forms a firm bridge between theory and practice
- * subject-didactical knowledge is important for prospective teachers.

The question may be asked if it isn't time that we recognise the basic role of subject didactics of music in teacher education as it is in other countries.

May the star of music shine through our South African continent (Venda inclusive). May the rhythm of raindrops be music in our ears and may we sow, grow and now enjoyment, success and progress.

Having expressed these wishes, I conclude with a paraphrase of ideas from Smith (1970:8-11):

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul on which they mightily fasten and imparting grace".

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15/29/21/3

15/31/6

15/32/6

15/35/6

DEPARTMENT OF EDUCATION AND TRAINING

PRIMARY TEACHERS' DIPLOMAS

SECONDARY TEACHERS' DIPLOMAS

SYLLABUS FOR

TEACHING PRACTICE

(GROUP I SUBJECT)

1990 STRUCTURE

DATE OF IMPLEMENTATION: 1990

PRIMARY TEACHERS' DIPLOMAS
SECONDARY TEACHERS' DIPLOMAS

SYLLABUS FOR
TEACHING PRACTICE

AIMS

The aims of this syllabus are :

To give the prospective teacher the opportunity to practice effective teaching in practical teaching-learning situations by combining knowledge, theory, skills and attitudes through logical, strategic institutional activities.

To guide the student in teaching skills, in a simulated environment, in such a way that sound didactic principles are practised (Micro-teaching).

To provide the student with the necessary skills in the making and use of educational media that will assist in a better learning environment for pupils.

INTRODUCTION

The Teaching Practice syllabus is divided into two main categories :

- (a) Institute Practicum.
- (b) School Practicum.

The Institute Practicum includes: The making of educational media, the use of educational media (with emphasis on chalkboard work), skills practice sessions and demonstration lessons.

The School Practicum consists of observation assignments, presentation of practice lessons and lessons to be assessed by college lecturers in an approved school environment. (In the case of PTD (Junior Primary) some of the aspects are included in the Institute Practicum).

A Teaching Practice Journal(s) must be kept by each student for filing of practice lessons, assessed lessons, micro-teaching forms, observation assignments and demonstration lessons.

3. Three (3) periods per week are allocated to Teaching Practice (Institute Practicum) in the first year of study and two (2) periods per week in the second and third years of study respectively. The Institute Practicum may be divided into three sections (educational media, chalkboard work and skills practice) and may be presented by means of "block-teaching". (Demonstration lessons should be presented during Subject Didactics periods.) In the case of PTD (Junior Primary) a team teaching approach is followed and seven (7) periods are set aside for Teaching Practice.

4. As Teaching Practice is the point where knowledge, theory, skills and attitudes culminate in effective teaching experiences, close collaboration with the subjects Education, School Management and Subject Didactics should be maintained under supervision of the Head of Department for Professional Subjects/Junior Primary Work.

Summary	1st year	2nd year	3rd year
Institute Practicum	34 periods	56 periods	56 periods
* Educational Media (chalkboard work excluded)	28 periods	28 periods	28 periods
* Chalkboard Work	28 periods	-	-
* Skills Practice (Micro-teaching)	28 periods	28 periods	28 periods
School Practicum	10 school days	20 school days	20 school days

C. CONTENT

C.I INSTITUTE PRACTICUM

1. FIRST YEAR OF STUDY [84 periods]

1.1 Introduction

1.1.1 An introduction where the relationship between Teaching Practice, Education, School Management and Subject Didactics is explained.

1.1.2 An explanation of the system of Teaching Practice followed by the College (files, forms, timetables etc.).

1.2 Educational Media (28 periods)

1.2.1 The principle of perception (see syllabus for Education).

1.2.2 Theoretical aspects of the following educational media, how they function and practical demonstrations. Students should be given an opportunity to handle and operate media.

(a) Visual media

* Non-projecting media, e.g.: Chalkboard, bulletin-board, flannel board, books, pictures, flash cards, maps, wall charts, models.

* Projecting media, e.g.: Slide projector, episcopes or opaque projector and overhead projector.

(b) Audio media

E.g.: Record player, tape recorder, radio, language laboratory

(c) Audio visual media

E.g.: 16 mm sound projector, video and television, card readers.

(d) Other educational media

E.g.: Computers, experiments, excursions, real objects, educational games and toys, resource persons, duplicating processes and media centres.

1.2.3 Introduction to materials and equipment which can be used in the making of educational media (e.g.: paper, wood, clay, wire). Basic general skills and techniques for making media (e.g.: labelling, tracing, enlarging, colouring, cutting, pasting, transparency making).

1.3 Chalkboard Work (28 periods)

A complete course in Chalkboard Work (relevant to the school phase in which the student specializes) should be presented in the first year of study. At the end of the course students must be evaluated on writing and drawing on the chalkboard as well as using the chalkboard as an educational medium. Students who fail this evaluation must be given an opportunity to practice chalkboard work in their own time and be evaluated again before the end of the second year of study.

Lecturers for Subject Didactics should make an input towards Chalkboard Work and students must continue practising until the end of the third year of study.

The approach to Chalkboard Work should be practical and attention must be given to the following aspects :

- * Care, maintenance and the repair of the chalkboard and accessories
- * The effect of different colours of chalk and the comparison as to its visual impact
- * How to hold and handle the chalk
- * Neat and legible handwriting (print and cursive for different school phases)
- * Spacing of words, size of letters and numerals (± 3 cm)
- * Writing horizontally on the chalkboard
- * Effective arrangement of work on the board to prevent cramming
- * Economical use of chalk and dusters
- * The use of faint lines in making illustrations of objects such as plants, shapes, people and animals
- * Chalkboard summaries and diagrams
- * The position of the chalkboard in the classroom and the position of the teacher in relation to the class and the chalkboard
- * Use of the chalkboard by pupils.

1.4 Teaching Skills Practice (Micro-teaching) (28 periods)

1.4.1 This section of the syllabus is also applicable to the second and third years of study.

1.4.2 Micro-teaching or the practising of teaching skills should be regarded as a preparation for the student to improve competence in the presentation of lessons. Although the student's performance in this sub-section of Teaching Practice is not assessed as such, it should contribute to the improvement of the standard of the student's performance in the School Practicum.

- 1.4.3 A programme for practising teaching skills (in the different phases of lesson presentation), in a simulated teaching environment, must be drawn up by individual colleges of education. The following aspects may be used as guidelines for such a programme :

- * Recognising and getting attentive behaviour from pupils
- * Establishing frames of reference
- * Control of pupil participation
- * Illustrations with mental images and examples
- * Incorporating educational media
- * Obtaining feedback
- * Questioning and heuristic teaching
- * Giving non-verbal clues
- * Achieving closure
- * Reinforcement
- * Repetition
- * Variation of movement, voice, emphasis etc.
- * Clear communication
- * Lecturing
- * Eye contact
- * Giving instructions
- * Teaching pupils to observe

- 1.4.4 Students' presentations should be recorded (audio or video tape) for replay, analysis and discussion. A team teaching approach with Subject Didactic lecturers is strongly recommended.

- 1.4.5 Students' participation and presentations in this programme must be recorded in their Teaching Practice Journals. (See paragraph B.2).

2. SECOND AND THIRD YEARS OF STUDY [56 periods]

2.1 Educational Media (28 periods)

A continuation of the work done in the first year of study with an emphasis on using educational media (including the chalkboard).

This aspect of educational media should also be incorporated during Subject Didactic periods and School Practicum sessions.

Each student must make at least four (4) sets of educational media per year. The media should be applicable to a specific lesson or series of lessons in a syllabus of a school subject studied by the student. An indication must be given for which standard, subject and topic the medium is intended.

2.2 Teaching Skills Practice (Micro-teaching) (28 periods)

A continuation of the work done in the first year of study (see section C.I paragraph 1.4).

C II. SCHOOL PRACTICUM

1. DURATION

A minimum of 50 school days must be used for the School Practicum during the three years of study.

Suggested distribution

First year of study: 10 school days
 Second year of study: 20 school days
 Third year of study: 20 school days

2. ORIENTATION (for first year students, preferably during the first semester)

It is essential that first year students be subjected to orientation in the Teaching Practice programme followed by a college of education. The stipulations of the syllabus for Teaching Practice should be discussed thoroughly with special reference to School Practicum sessions, minimum requirements, lesson plans, timetables, files, forms etc.

An "on-campus" peer group teaching session is suggested for first year students as preparation for their School Practicum.

3. OBSERVATION (for first year students - preferably during the second semester)

3.1 An observation assignment on the administration and the educational aspects of school- and classroom management must be completed by each student. A carefully structured questionnaire should be prepared by each college of education to include the aspects set out below. The assignment of each student must be controlled and signed by a college lecturer.

Aspects to be included in the observation assignment

3.1.1 Timetables

- (a) The school timetable
- (b) The class timetable
- (c) Homework timetables
- (d) Timetable for extracurricular activities

3.1.2 Attendance register

Each student must keep an attendance register for a particular class for the duration of the school practicum, which should be balanced at the end of the session.

3.1.3 School funds

3.1.4 The school policy (rules and regulations at the school)

3.1.5 Lay-out, care and maintenance of buildings and school grounds

3.1.6 Scheme and record of work

Each student must copy the scheme and record of work of the teacher(s), whose class(es) is attended, for the duration of the school practicum. The progress of the class(es) must be recorded in these report(s) for at least two subjects.

3.1.7 Storage, distribution and use of educational media

3.1.8 Handling of (departmental) textbooks

3.1.9 The library

3.1.10 Control and correction of written work

3.2 Observation of lesson presentations must be recorded by each student according to a carefully structured questionnaire, prepared by each college of education to include aspects as set out below.

A minimum of 20 lessons must be observed and recorded by each first year student during the School Practicum session. Each record of observation must be controlled and signed by a college lecturer. The observation of experienced teachers should continue during the second and third years of study.

Aspects to be included in the observation of lesson presentation

3.2.1 General information: Class, subject, topic, date etc.

3.2.2 Introduction: motivation, actualisation of pre-knowledge etc.

3.2.3 Teaching methods

3.2.4 Questioning

3.2.5 Educational media (including the chalkboard)

3.2.6 Application or conclusion

4. LESSON PRESENTATION

4.1 A minimum number of 110 lessons must be presented and recorded by each student during the School Practicum period. Not less than 10 of these lessons must be evaluated and assessed by college lecturers (see paragraph 5).

The number of lessons stated above should mainly be distributed over the second and third years of study.

4.2 PTD (JP): A student must present lessons to as wide a variety of junior primary classes as possible. The lessons should cover the full range of junior primary curriculum subjects.

PTD (SP): A student must present lessons to as wide a variety of senior primary classes as possible. 80% of the lessons must be in the subjects in which the student specialises and 20% must be in other senior primary curriculum subjects.

STD: Second year students must present lessons to Std 6 and 7 classes and third year students to Std 8 and 9 classes. Lessons must be evenly distributed between the two Subject Didactic courses studied by a student.

5. ASSESSMENT OF LESSONS

- 5.1 The 10 lessons to be presented by each student for assessment by college lecturers (see paragraph 4.1) should be arranged as follows:

PTD (JP): At least 1 lesson in each of the junior primary curriculum subject.

PTD (SP): At least 2 lessons in each of the 4 subjects in which a student specialises and 2 lessons in other senior primary curriculum subjects.

STD: At least 5 lessons in each of the 2 Subject Didactic courses studied by a student.

- 5.2 The assessment of individual evaluation lessons by lecturers must be unbiased, impartial and as objective as possible.

- 5.3 The assessment of lessons must, for the sake of uniformity and objectivity, preferably be done on a form designed on the criteria set out in 5.4. An example of such an assessment form is attached as Appendix E.

- 5.4 In assessing a lesson, the following criteria should be applied (the figures indicate the relative values of the criteria as percentages) :

(a) Personality and appearance [15]

Appearance
Bearing, behaviour, mannerisms
Teaching approach (style)
Delivery and language usage

(b) Lesson preparation [20]

Teaching aims
Method(s)
Educational media

Choice and suitability of subject matter
 Lessons design

(c) Presentation of the lesson

(i) Introduction

[15]

Creating relationships, motivation and
 inclination to learning
 Actualisation of pre-knowledge
 Posing the problem

(ii) Exposition of new subject matter

[25]

Mastery of subject matter
 Teaching strategy :

- * The use of questions
- * Chalkboard work
- * The use of other media
- * Methods/techniques applied
- * Communication
- * Pupil involvement

(iii) Conclusion

[10]

Actualising of learning content
 Functionalisation
 Attainment of objectives

(d) Class control

[5]

(e) Time allocation

[5]

(f) Didactic flexibility

[5]

6. RECORDS OF TEACHING PRACTICE

Each student must keep a Teaching Practice Journal(s) for all three years of study. This journal must include the following

- 6.1 A record of assessed lessons (see Appendix A). This record as well as the lesson preparations must be signed by the college lecturer who assessed the lesson.

Each lesson preparation of the student must be accompanied by a completed assessment form (Appendix E).

- 6.2 A record of teaching practice lessons (see Appendix B) This record as well as every lesson preparation must be signed by the class teacher concerned.

- 6.3 A record of attendance of School Practicum sessions at schools (see Appendix C). This record must be signed by the principal of the particular school.

- 6.4 A record of 'micro- or simulated environment-teaching done by the student.

- 6.5 The observation assignment completed by the student, as set out in paragraph 3 above, controlled and signed by a college lecturer.

- 6.6 A record of demonstrated lessons (see Appendix D). Although demonstration of lessons form part of the Subject Didactics syllabuses, copies of the lessons demonstrated, as well as the student's notes and comments on these lessons, should be incorporated in the Teaching Practice Journal.

7. THE LESSON PLAN

The exposition of lesson schemes (lesson plans) is not prescribed, and each college of education may develop its own pattern. The following minimum requirements must, however, be observed:

- (a) Basic information such as class and subject to be taught, duration of the lesson and specific topic to be dealt with
- (b) Aim and objective of the lesson
- (c) An introduction, conclusion and application of the lesson must be given
- (d) The subject content of the lesson should be given briefly, with a clear indication of the teaching method(s) to be used, key questions to be asked and educational media to be used. Where applicable, a chalkboard summary, practical work and written work for the pupils, must be given in more detail
- (e) Specific reference must be made to pages in textbooks or prescribed books of exercises to be dealt with during the lesson.

D. EVALUATION

Teaching Practice is evaluated internally in all three years of the course and will be moderated externally at the end of the third year.

1. FIRST YEAR OF STUDY

1.1 Institute Practicum

(a) Educational media	A test of 1 hour	100
(b) Chalkboard Work	A practical test to demonstrate competency	* 100
(c) Micro-teaching	Minimum requirements for Teaching Practice Journal	-

1.2 School Practicum

Observation assignments	100
<u>Final mark</u>	300. $\div 3 = \%$

* The minimum requirement to pass Chalkboard Work is 65%. Should a student fail this sub-section of Teaching Practice, such a student must practise in his/her own time and presentations must be evaluated (even during the second and third years of study) until the student reaches the required level of competence.

2. SECOND AND THIRD YEARS OF STUDY

2.1 Institute Practicum

(a) Educational Media	An average of the marks for the required number of educational media made	100
(b) Micro-teaching	Minimum requirements for Teaching Practice Journal	-

2.2 School Practicum

The total of the lessons assessed by college lecturers	500.
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2.3 <u>Final mark</u>	600 $\div 6 = \%$
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NB. Each student must comply with all the minimum requirements of this syllabus before the final mark will be considered for certification.

15/29/20/4

DEPARTMENT OF EDUCATION AND TRAINING

SECONDARY TEACHERS'S DIPLOMA

SYLLABUS FOR

MUSIC

GROUP IV SUBJECT

1990 STRUCTURE

DATE OF IMPLEMENTATION: 1991

SECONDARY TEACHERS' DIPLOMA

SYLLABUS FOR

MUSIC

(GROUP II SUBJECT)

A. AIMS

The aim of this course is to:

1. Equip the student with enough musical knowledge to be able to understand, interpret and read musical scores.
2. Teach the fundamental principles of playing the recorder.
3. To train a group in their own class to perform as a choral group or recorder ensemble.
4. To enable the students to teach Music successfully in the Secondary School.

B. GENERAL REMARK

1. This course aims at broadening the theoretical knowledge of the student himself, as well as at developing his own musical skills.
2. Enough attention must be given to develop his teaching abilities in music.
3. Evaluation lessons in music must be included in the general programme of practical teaching in the college.
4. Breathing and voice exercises should be done before the songs are sung. Difficult passages from the new piece of music must be used for vocal exercises.
5. A wordbook must be compiled of all usable material collected and built up during the year, i.e. songs, pictures, methods and descriptions of learning aids and instruments.
6. Students should enrich their musical experience by means of active listening, as well as by regular participation in musical programmes, e.g. singing in the college choir.
7. Staff notation and sol-fa should not be dealt with separately but in full correlation with each other.
8. Sight-reading must be regularly practised and evaluated.
9. In recorder work, group or ensemble work must receive due attention.
10. Students should be encouraged to improvise on the recorder and harmonise with other voices.

11. Any recognised tutor may be used for the initial stages. However, at the end of the first year, the standard of the pieces should be as required for Unisa, Grade 11. The required standard in record playing at the end of the final year should be equal to Grade 111, Unisa.

12. Seven periods per week are allocated for each year of study.

C. CONTENT

CI. COURSE I (SECOND YEAR OF STUDY)

1. Theoretical Aspects

1.1 Transcription from sol-fa to staff notation and vice versa.

1.2 Building up of major and minor scales with the keyboard.

1.3 Rudiments of music and harmony as required for the Unisa or Royal Schools Theory of Music Certificate Examinations, Grade II.

1.4 Listening to music which must include listening to musical examples of various periods as stipulated in the standard 6 - 8 Theory of Music syllabuses.

2. Recorder Playing

2.1 C, G and F major scales, one octave, with tonguing, upwards and downwards in one breath.

2.2 Arpeggios

The triads of the above-mentioned keys, one octave, with tonguing, in one breath.

2.3 Repertoire

A minimum of twelve pieces must be studied during the year and evaluated in an accumulated way.

At least two pieces must be of Grade II, Unisa Standard.

3. Choral Work

3.1 Voice Training with special reference to the following aspects:

- 3.1.1 Breathing
- 3.1.2 Voice exercises
- 3.1.3 Diction
- 3.1.4 Intonation
- 3.1.5 Resonance
- 3.1.6 Phrasing

3.2 Methods of teaching songs

- 3.2.1 Unison songs
- 3.2.2 Part songs
- 3.2.3 Rounds
- 3.2.4 Choruses
- 3.2.5 Correction of mistakes

3.3 Conducting and choir training

- 3.3.1 Qualities of a good conductor - physical and mental
- 3.3.2 The baton: (a) Types and choice
(b) Advantages and disadvantages
- 3.3.3 Time beating: (a) Simple time-basic patterns
(b) Use of the right hand
(c) Use of the left hand
- 3.3.4 Aspects of choral work, i.e.:
(a) Choir management
(b) Choir arrangement
(c) Choir discipline
- 3.3.5 Starting and stopping
- 3.3.6 Dynamics in general
- 3.3.7 Phrasing in general
- 3.3.8 Interpretation:
(a) Adherence to the score
(b) Tempo
(c) Dynamics
(d) Use of the left hand and facial expression
(e) Western music
- 3.3.9 Practical work - students will be required to conduct own class groups or other choirs.

3.4 Practical Musical Skills / General Musicianship

- 3.4.1 Sol-fa singing (with words)
- 3.4.2 Sol-fa singing (elementary transitions)
- 3.4.3 Staff singing
- 3.4.4 Time names
- 3.4.5 Singing and playing of intervals/scales
- 3.4.6 Finding keys using the melodica/tuning fork technique.

4. Teaching Method

- 4.1 The content of music lessons for classes from standard 6 to standard 8.
- 4.2 The planning of lessons for each of the classes in the secondary school, by the lecturer in collaboration with the student teachers. Such lessons will include:

4.2.1 Voice exercises

- (a) Rules regarding the training of children's voices.
- (b) The selection and practising in class of exercises suitable for all secondary classes.
- (c) Practice in the control of the singing of these exercises: in the improvement of quality and in the introduction of variety into the singing thereof, by the regular allocation of time to individual student teachers to take charge of and conduct the remainder of the class.

(d) Sight-singing

The presentation of lessons for all classes from standard 6 to standard 10 involving the uses, as required, of

- (i) the modulator
- (ii) exercises written on the writing board in tonic sol-fa and in staff notation
- (iii) individual sight-singing books, together with theory of music, where appropriate
- (iv) time rhythms.

4.2.3 Other musical skills

The development of basic musical elements and concepts in the pupils with regard to pitch, rhythm and beat, aural development and training, creative activities and elementary instrumental playing, making use of home-made or other instrument

4.2.4 Songs

The teaching of songs

- (a) by imitating the teacher
- (b) by reading from the writing board
- (c) by reading from individual copies
- (d) other methods

4.2.5 Conducting and choir training

Principles and techniques concerning conducting and choir training.

4.2.6 Evaluation

At least two practical lessons and one evaluation lesson per student must be given during the year.

5. Listening to Music (period allocation included in section 1: "Theoretical Aspects").

Student teachers must be given every opportunity to listen to music. Visits to concerts should be arranged whenever possible, and listening to the radio, record player and cassettes should be encouraged. Student teachers need to be taught to listen and they should be given guidance before every listening period. A written record of work undertaken in this connection should be kept by both lecturer and students. The listening must include musical examples of various periods as stipulated in the Theory of Music syllabuses, as well as traditional music.

CII: COURSE II (THIRD YEAR OF STUDY)

1. Theoretical Aspects

1.1 More advanced transcriptions from sol-fa to staff notation and vice versa.

1.2 Building up of major and minor scales with the keyboard.

1.3 Rudiments of music and harmony as required for the Unisa or Royal Schools Theory of Music Certificate Examinations, Grade III.

1.4 Listening to music which must include listening to musical examples of various periods as stipulated in the Theory of Musical syllabuses.

2. Recorder Playing

2.1 C, G, D, A and F major scales, with tonguing, upwards and downward in one breath. C and D must be played on octave and a half; the rest on one octave.

2.2 Arpeggios

The triads of the above-mentioned keys, upwards and downwards in one breath, with tonguing, using the same compass as in 2.1.

2.3 A knowledge of the fingering required for all notes in the chromatic scale from C to D above the stage. Legato-playing of notes (trills).

2.4 Repertoire

A minimum of twelve pieces must be studied during the year and evaluated in an accumulated way. At least two pieces must be of Grade III, Unisa standard.

3. Choral Work

3.1 Move advanced voice training, with special reference to the following aspects:

- 3.1.1 Breathing
- 3.1.2 Voice exercises
- 3.1.3 Diction
- 3.1.4 Intonation
- 3.1.5 Resonance
- 3.1.6 Phrasing

3.2 Methods of teaching songs

- 3.2.1 Unison songs
- 3.2.2 Part songs
- 3.2.3 Rounds
- 3.2.4 Madrigals and glees
- 3.2.5 Choruses
- 3.2.6 Traditional songs
- 3.2.7 Correction of mistakes

3.3 Conducting and choir training

- 3.3.1 Qualities of a good conductor - physical and mental
- 3.3.2 The baton:
 - (a) Types and choice
 - (b) Advantages and disadvantages
- 3.3.3 Time beating:
 - (a) Simple and compound time - basic patterns
 - (b) Use of the right hand
 - (c) Use of the left hand
 - (d) Use of both hands
- 3.3.4 Aspects of choral work, i.e:
 - (a) Choir management
 - (b) Choir arrangement
 - (c) Choir discipline
- 3.3.5 Starting and stopping
- 3.3.6 Conducting from the score
- 3.3.7 Dynamics - in general
- 3.3.8 Phrasing - in general
- 3.3.9 Choral tone
- 3.3.10 Interpretation:
 - (a) Adherence to the score
 - (b) Tempo
 - (c) Dynamics
 - (d) Use of the left hand and facial expression
 - (e) Traditional music

3.4 Practical Musical Skills / General Musicianship

- 3.4.1 Solfa-singing (with words)
- 3.4.2 Solfa-singing (more advance transitions)

- 3.4.3 Staff-singing (with words)
- 3.4.4 Time names
- 3.4.5 Singing of chromatic notes/intervals
- 3.4.6 Tuning fork technique

4. Teaching Method

4.1 The content of music lessons for classes from standard 6 to standard 10.

4.2 The planning of lessons for the classes in the secondary school, by the lecturer in collaboration with the student teachers. Such lessons will include:

4.2.1 Voice exercises

- (a) Rules regarding the training of children's voices.
- (b) The selection and practising in class of exercises suitable for all secondary classes.
- (c) Practice in the control of the singing of these exercises; in the improvement of quality and in the introduction of variety into the singing thereof, by the regular allocation of time to individual student teachers to take charge of and conduct the remainder of the class.

4.2.2 Sight-singing

The presentation of lessons for all classes from standard 6 to standard 10 involving the uses, as required of

- (a) the modulator
- (b) exercises written on the writing board in tonic sol-fa and in staff notation
- (c) individual sight-singing books, together with theory of music, where appropriate
- (d) time rhythms.

4.2.3 Other musical skills

The development of basic musical elements and concepts in the pupils with regard to pitch, rhythm and beat, aural development and training, creative activities and elementary instrumental playing, making use of home-made or other instruments.

4.2.4 Songs

The teaching of songs

- (a) by imitating the teacher
- (b) by reading from the writing board
- (c) by reading from individual copies
- (d) other methods

4.2.5 Conducting and choir training

Principles and techniques concerning conducting and choir training.

4.2.6 Evaluation

At least two practical lessons and one evaluation lesson per student must be given during the year.

5. Listening to Music (period allocation included in section 1: "Theoretical Aspects")

Student teachers must be given every opportunity to listen to music. Visits to concerts should be arranged whenever possible, and listening to the radio, record player and cassettes should be encouraged. Student teachers need to be taught to listen and they should be given guidance before every listening period. A written record of work undertaken in this connection should be kept by both lecturer and students. The listening must include musical examples of various periods as stipulated in the Theory of Music syllabuses, as well as traditional music.

D. EVALUATION

1. Year mark

A year mark with a maximum of 200 marks must be compiled from marks obtained during the year for projects, assignments, practical work and tests.

2. EXAMINATIONS

2.1 The examinations at the end of each year will be conducted internally. The examination will be based on work done during the year of study.

2.2 One three hour paper with a mark allocation out of 300 will be set for each year of study.

3. FINAL MARK

The final mark will be calculated as follows:

Year mark	=	200 marks
Examination mark	=	<u>300</u> marks
Final mark	=	<u>500</u> marks